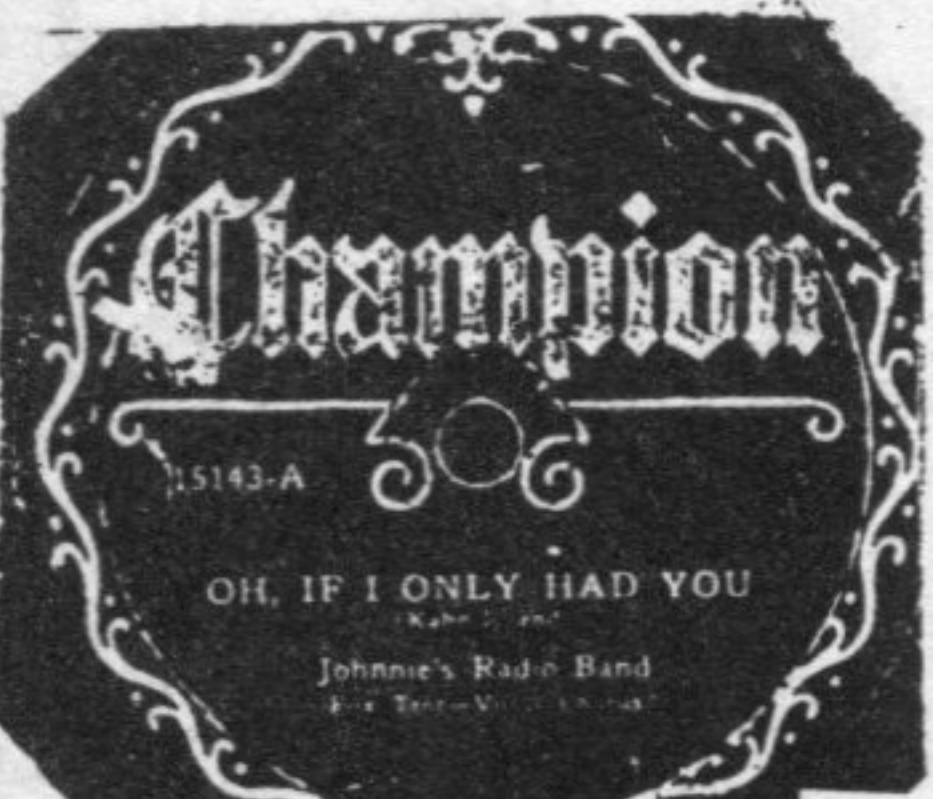


GEORGE BLACKER



OUR
CHAMPION-
man.....

CHAMPION
(see page 11)
16066 to 16133
(concluded)

**DIGGIN' THE
GROOVES**
BOB DAVENPORT

(see page 24)



THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

**record
research**

ISSUE 179/80
Feb. 1981
\$1.00

Brian Rust's (see page 3)
Guide to
Discography
BRIAN RUST

VICTOR RED SEAL RECORDS

KUBELIK, JAN, Violinist (Koo'-beh-leek)

Jan Kubelik was born in Michle, near Prague, on July 5, 1880. His father, an amateur violinist, began to teach him the violin when but five years old, and the boy made his first public appearance at the age of eight. When he was twelve he entered the Prague Conservatory, where he remained for six years. His wonderful success since that time is familiar to all. Kubelik returned to the United States in the fall of 1920, repeating some of his old triumphs and re-establishing his old friendships with the American music-loving public.

The records which he has made for the Victor exhibit well his firm, pure and beautiful tone, and his admirable technique.

KUBELIK RECORDS—For Duetsee "Melba" No. Size List p.
Air for G String Bach 64390 10 \$1.25
Finale from Second Concerto Wieniawski 74370 12 1.75
Perpetuum mobile (Suite No. 3—Opus 34, No. 5) Franz Ries 74257 12 \$1.75
Romance in E Flat (Op. 44, No. 1) (Wilhelmj arr.) Rubinstein 74365 12 1.75
Romanza Andaluza (Spanish Dance, No. 3) (Op. 22) Pablo de Sarasate 74367 12 1.75
Spanish Dance (VIII) Pablo de Sarasate 74366 12 1.75
Zapateado Pablo de Sarasate 74255 12 1.75



KUBELIK

RAGGING THE CLASSICS

John Sam Lewis (see page 9)

***** JAN KUBELIK *****



Modern Eyes-zing

(PART 4)
(see p. 12)

SIGNATURE
MASTERS LISTING
by BOB PORTER



(PART 4)
(see p. 10)



A Nostalgic Tribute
to Musical Americana
CLYDE BERNHARDT
by Bertrand Demeusy

DISCOG
of
Clyde
(1934 to
1945)
in
next
issue...

The BLACK PATTI story
cont'd in next issue.....

DISCO-ING IN
.... George Blacker....

Cylindrographically Yours!
and a (see page 2)
collage salute to cylindrographical
pioneer, Dr. Duane D. Deakins



drawing by Eliz. Deakins

***** TEX RITTER *****
the complete Capitol Discography
-part two- 1953 through 1961
by D. Toborg

(see page 8)

AMERICA'S MOST BELOVED COWBOY
and Singing Humorist

**TEX
RITTER**

Heading His Own
WESTERN and HILLBILLY
JAMBOREE

in
PERSONAL
APPEARANCES
THROUGHOUT
THE COUNTRY



ON
CAPITOL RECORDS
The Outstanding Western Music
Juke Box Nickle Nabber
•
MOTION PICTURES
Watch for Announcements
About Tex Ritter Starring in
His Own Series of Western
Musical Pictures

Page 516 The Billboard 1945-'46 Music Year Book

PART THREE

the H³ chrono-matrix file!
Harold H. Hartel (see page 4)

DISCO-ING IN GEORGE BLACKER

CYLINDROGRAPHY or CYLINDROGRAPHICALLY YOURS!!!!

from Deakins to Carter and Annand to Dethlefsen and Koenigsberg

The word "Discography" has been denounced at least twice in print as "ugly", the offended esthetes being, in chronological order, Michael Wyler and Brian Rust; the latter expressed his distaste in the introduction to the fourth edition of "Jazz Records". Both of them concede, however, that no satisfactory substitute word exists. My own attitude is that while it may not be very euphonious, "discography" has at least this virtue: it doesn't conjure up any such unpleasant connotations as are aroused by a shorter word: "tax".

If those two gentlemen dislike the word "discography", I suspect they have a similarly poor opinion of its two derivatives, "rollography" and "filmography". Nothing daunted, I am now going to propose the addition to the collectors' and researchers' lexicon of another, and probably unlovelier term: cylindrography. Obviously, this refers to research and documentation of cylinder records.

Actually, there seems to have been little work done in cylindrography until the 1950's. At that time, the late Dr. Duane Deakins, a Californian, undertook to compile and publish a series of catalog listings of the output of a number of cylinder record producers. In chronological order, these listings were:

- Edison 4-minute wax Ambersols: 1956
- Edison 2-minute records: 1957
- Edison Blue Ambersols: 1959
- Indestructible 2- and 4-minute: 1960
- U.S. Everlasting 2- and 4-minute: 1961

There were also two editions of "Cylinder Records", in which he gave as much information as he had managed to gather about the various cylinder producers (1956 and '58). He was busy with the accumulation of further data on other companies, but was killed in a plane crash before he could publish any more of it.

For several years, nothing was published in this country relative to cylinders, although some efforts were made in England. In 1960, the late Major H.H. Annand compiled a catalog listing of the English Blue Amberol records; a companion volume devoted to the English wax Ambersols is probably his work, but my copy has no author's credit or publication date. In 1964 and 1965, Sydney H. Carter compiled and published a series of catalog listings of the English 2-minute wax Edisons and the complete Edison Bell cylinder catalog; Major Annand collaborated on the Edison compilation, but the other two were Mr. Carter's work alone. He also offered catalog listings of American Edison records, but I didn't buy these, as they'd have duplicated Dr. Deakins' work. Moreover, the English publications were not so well organized as Deakins' (more of that anon).

The next cylindrographical publication to originate in this country was Allen Koenigsberg's "Edison Cylinder Records, 1889-1912", published in 1969 or '70 (The copyright date is '69, anyway). Effectively, this eclipsed Dr. Deakins' work in that Koenigsberg added much more information about Edison's manufacturing processes and, more importantly, Edison's pre-1896 production of cylinders, most of which were meant for use in coin-operated machines; the home market at that time was very small. Who could afford nearly \$200.00 for a cylinder phonograph in the 1890's? Even so, the Koenigsberg book was laid out in much the same way as Dr. Deakins' earlier listings. The main parts of all of them are an alphabetical listing of recording artists, with their records listed in alphabetical order under the name. The second section was an alphabetical list of titles, followed by the artist's name and the catalog number of the record. A listing of catalog numbers was also included, with the number of the page on which that record was listed in the artists' section. This layout made it possible to trace a cylinder quickly and easily. Such is NOT the case with the English compilations, which just list the records in catalog number order.

After almost a decade of inactivity on the cylindrographical front (U.S. division, at least), Ron Dethlefsen of Bakersfield, California, has put together a new publication on cylinders: "Edison Blue Amberol Recordings, 1912-1914". His emphasis is on the directly recorded Edison Blue Ambersols made between 1912 and the latter part of 1914, as opposed to those releases dubbed from Diamond Disc masters, the first of which were offered for sale in December of that year. The first dubbed Blue Amberol is 2476 ("Birthday of a King", sung by Thomas Chalmers); its predecessor was "Adoration", a violin solo by Richard Czerwonky. This one had the honor of being the last of the continuous series of directly recorded Blue Ambersols to be released. This is not to say that all subsequent Blue Amberol releases were dubbed-master issues from discs — far from it. A scattering of directly recorded masters continued to appear until 1928; some of these were reissues of earlier wax Ambersols, and others were much-belated issues of older masters which had been held in the vaults.

Curiously enough, no documentation survives on the precise method used to dub Diamond Discs to cylinder masters. In the acoustic era, there were three possible options: (a) a pantograph, (b) an open phonograph horn focussed on an open cylinder recording horn or (c) some form of airtight coupling via tubing. For various reasons, it is believed that method (c) was used. The remaining question is whether the dubbing was done from actual Diamond Discs or from metal mothers. Personally, I'm inclined to believe that metal mothers were used — for two reasons. Firstly, the author quotes an entry in a laboratory notebook as referring to someone's having played some test records for Mr. Edison demonstrating "recording from Disc Sub-Master to Cylinder Master". Edison expressed approval of

(cont'd on page 23)

October, 1956

A collage salute to the cylindrographical pioneer,
DR. DUANE D. DEAKINS by LK

Dear Collector:

This discussion of cylinder records is being sent to you with the hope that you will find it of interest and that it will answer some of your questions. I was stimulated to write this because of the considerable number of letters I received requesting further information about various phases of cylinder records. These letters were sent after copies of our Amberol Index had been received.

This is not to be construed as the "last word" on this subject. Actually it is probably the first such article that has been written. And because it is there are bound to be errors of omission and commission. It is hoped that when you spot such errors you will advise me about them.

If any of you who believe this to be a worthy effort would care to help defray the cost of printing it would be greatly appreciated. Approximately fifty of you purchased copies of the Amberol Index—if half that number are in a philanthropic mood to the extent of \$1.00 this cost would be met.

It is anticipated that new editions will eventually be published to correct the errors discovered and incorporate additional information as it is obtained.

Yours very truly,
Duane D. Deakins, M.D.
1087 Paloma
Stockton, California

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PREFACE TO SECOND EDITION

SINCE THE FIRST EDITION OF CYLINDER RECORDS WAS PUBLISHED IN 1956 FURTHER INFORMATION HAS BEEN OBTAINED. IN ADDITION TO THE NEW INFORMATION THAT IS INCLUDED, CERTAIN UNCLEAR STATEMENTS HAVE BEEN CLARIFIED AND THE TYPOGRAPHICAL ERRORS HAVE BEEN CORRECTED.

INTRODUCTION

BEING OF A RATHER CURIOUS NATURE IT WAS ONLY A SHORT TIME AFTER THE COLLECTION OF CYLINDER RECORDS AND MACHINES WAS BEGUN BY THE AUTHOR BEFORE AN ATTEMPT WAS MADE TO SEEK OUT INFORMATION ABOUT THEM. IT WAS SOON DISCOVERED THAT VERY LITTLE WRITTEN INFORMATION WAS AVAILABLE, EXCEPT IN A FEW LIBRARIES, AND EVEN THIS WAS INCOMPLETE. NOWHERE WAS THERE A DESCRIPTION OF THE VARIOUS MODELS AND TYPES OF CYLINDER PHONOGRAPHS, AND NOWHERE COULD ANYTHING BE FOUND THAT GAVE A PHYSICAL DESCRIPTION OF THE DIFFERENT TYPES OF CYLINDER RECORDS, OR OF THE NUMBERING SYSTEMS USED BY THE SEVERAL COMPANIES. ALTHOUGH THE RECORD AND MACHINE CATALOGS WHICH CONTAINED MUCH OF THIS INFORMATION WERE DISTRIBUTED GRATIS BY EDISON, COLUMBIA AND OTHERS, FEW PERSONS EVIDENTLY KEPT THEM. NO SINGLE COLLECTOR OR LIBRARY HAS A COMPLETE SET OF NATIONAL PHONOGRAPH COMPANY (EDISON) CATALOGS. THE COLUMBIA, INDESTRUCTIBLE, AND OTHER COMPANIES' CATALOGS ARE EVEN MORE SCARCE. JIM WALSH, OF VINTON, VIRGINIA PROBABLY HAS THE MOST EXTENSIVE COLLECTION BUT EVEN IT IS LACKING IN CERTAIN ISSUES.

IN ORDER TO MAKE AVAILABLE THE DATA CONTAINED IN THE RECORD CATALOGS A COMPREHENSIVE INDEX OF CYLINDER RECORDS IS BEING COMPILED. (CF. APPENDIX) WHEN COMPLETED THIS WILL ALLOW ONE TO IDENTIFY ANY CYLINDER BY NUMBER; IT WILL ENABLE ONE TO FIND ALL OF THE SELECTIONS MADE BY EACH ARTIST, AS WELL AS ALL OF THE ARTISTS WHO MADE EACH SELECTION; AND IT WILL GIVE THE APPROXIMATE RELEASE DATES OF ALL OF THE CYLINDERS.

INFORMATION ABOUT THE ARTISTS THEMSELVES IS AVAILABLE IN HOBBIES MAGAZINE. SINCE 1982 JIM WALSH HAS BEEN WRITING MONTHLY ARTICLES DISCUSSING PIONEER RECORDING ARTISTS. SOME OF HIS CONTRIBUTIONS HAVE ALSO CONTAINED VALUABLE INFORMATION REGARDING OTHER ASPECTS OF CYLINDER PHONOGRAPH HISTORY.

A FEW BOOKS ARE AVAILABLE THAT DESCRIBE THE INVENTION OF THE PHONOGRAPH AND SOME OF THE LATER DEVELOPMENTS. THE NATIONAL PHONOGRAPH COMPANY PUBLISHED IN 1900 A BOOK WHICH SHOWED THE VARIOUS MODELS OF THE EDISON MACHINES, BEGINNING WITH THE EARLIEST TIN-FOIL TYPE. BUT, AS FAR AS IS KNOWN, NO LATER EDITIONS WERE PUBLISHED AND NO SUCH BOOK EVER ILLUSTRATED THE DEVELOPMENT OF THE COLUMBIA MACHINES. ONLY BY REFERRING TO THE ISSUES OF THE MACHINE CATALOGS CAN THEIR HISTORY BE FOLLOWED. OLIVER READ, EDITOR OF RADIO AND TV NEWS AND OWNER OF A LARGE COLLECTION IS AT PRESENT WORKING ON A BOOK THAT WILL DETAIL THE VARIOUS MODELS AND TYPES OF CYLINDER AND DISC MACHINES.

THE FABULOUS PHONOGRAPH, WRITTEN BY ROLAND GELATT, AND PUBLISHED IN 1955 COVERS THE ENTIRE PHONOGRAPH INDUSTRY FROM ITS EARLIEST DAYS TO THE PRESENT.

INFORMATION ABOUT THE ARTISTS, THE MACHINES, THE INDUSTRY, AND THE SELECTIONS ON THE RECORDS, THUS, IS NOW, OR SOON WILL BE, READILY ACCESSIBLE. BUT STILL, THERE IS NOWHERE ONE CAN TURN TO OBTAIN DETAILS ABOUT THE CHARACTERISTICS OF THE CYLINDERS, THE NUMBERING SYSTEMS USED, ETC. AFTER SEVERAL YEARS OF CORRESPONDENCE WITH COLLECTORS AND FORMER DEALERS AND THE ACCUMULATION OF MANY CATALOGS, BOOKS, AND PERIODICALS, SOME OF THE QUESTIONS ABOUT THIS PHASE OF CYLINDER RECORDS CAN NOW BE ANSWERED.

INITIALLY IT WAS THE INTENTION TO WRITE A BRIEF DESCRIPTION OF THE VARIOUS TYPES OF CYLINDER RECORDS TO ANSWER QUESTIONS ASKED BY COLLECTORS WHO WERE NOT CLEAR ABOUT THE DIFFERENCES BETWEEN THE AMBEROL AND BLUE AMBEROL CYLINDERS, FOR EXAMPLE, OR WHO WANTED

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NOTICE

THE PUBLISHER IS ALWAYS INTERESTED IN OBTAINING CATALOGS FOR HIS COLLECTION. ANYONE HAVING ANY FOR SALE IS REQUESTED TO CONTACT HIM.

THOSE WHO MAY HAVE CATALOGS, BUT ARE NOT WILLING TO SELL THEM, BUT WHO WOULD ALLOW THEM TO BE PHOTOGRAPHICALLY COPIED ARE ALSO REQUESTED TO CONTACT THE PUBLISHER.

CATALOGS ESPECIALLY NEEDED:
EDISON—PRE-1900; SUMMER, FALL, OR WINTER 1901
COLUMBIA—PRE-1900; 1900; 1901; 1905; 1906; 1908
ANY OTHER AMERICAN OR FOREIGN CYLINDER RECORD CATALOG

ACKNOWLEDGEMENT

CREDIT FOR MUCH OF THE INFORMATION CONTAINED IN THIS BOOKLET MUST BE GIVEN TO FRIENDS OF THE WRITER. IN ADDITION TO THE INFORMATION ITSELF, VALUABLE SUGGESTIONS WERE MADE REGARDING THE FORMAT AND MATERIAL THAT SHOULD BE INCLUDED. THOSE WHO HAVE BEEN ESPECIALLY HELPFUL ARE AS FOLLOWS:

HAROLD S. ANDERSON — CURATOR, EDISON LABORATORY NATIONAL MONUMENT
GEORGE A. BLACKER — COLLECTOR
AL DEBUS — COLLECTOR AND HOBBIES COLUMNIST
C.A. FERGUSON — COLLECTOR AND FORMER EDISON DEALER
THOMAS GRATTELO — COLLECTOR
ANGUS JOSS — COLLECTOR
HARLAND McWILLIAMS — COLLECTOR
WILLIAM MORAN — COLLECTOR
A. NUGENT, JR. — DEALER IN CYLINDER MACHINES AND RECORDS
RAY PHILLIPS — COLLECTOR
T.N. POLLARD — DEALER IN CYLINDER MACHINES AND RECORDS
JOHN RIPLEY — COLLECTOR
JIM WALSH — HOBBIES COLUMNIST AND COLLECTOR

COLLECTORS IN GREAT BRITAIN WHO HAVE BEEN OF PARTICULAR HELP ARE: V. BRIDCOTT, DENNIS CARTER, AND MORRIS J. LEE.

BOOKS ON CYLINDER RECORDS AND MACHINES

CLEMENTS-HENRY: GRAMOPHONES AND PHONOGRAPHS. CASSELL AND CO., LTD., LONDON, (N.D.)
DEBUS, ALLEN: THE DEVELOPMENT OF THE PHONOGRAPH IN AMERICA. 1949
GELATT, ROLAND: THE FABULOUS PHONOGRAPH. LIPPINCOTT, PHILADELPHIA AND N.Y., 1954
GILLET, W.: THE PHONOGRAPH AND HOW TO CONSTRUCT IT. E.F.N. SPON, LONDON, 1892
HUGHBANKS, LEROY: TALKING WAX. HOBSON BOOK PRESS, NEW YORK, 1945
L.B.S.C.: GRAMOPHONE ADJUSTMENT AND REPAIRS. PERCIVAL MARSHALL AND CO., LTD., LONDON
MACFARLANE, LLOYD: THE PHONOGRAPH BOOK. RIDER-LONG CO., INC., NEW YORK, 1917
MITCHELL, GILVIE: THE TALKING MACHINE INDUSTRY. PITMAN AND SONS, LTD., LONDON, (N.D.)
NATIONAL PHONOGRAPH COMPANY: THE PHONOGRAPH AND HOW TO USE IT. NEW YORK, 1901
NOYES, C.W.: THE CWN HANDBOOK OF THE PHONOGRAPH. ILSSEN AND CO., CINCINNATI, 1900
PRESCOTT, G.B.: SPEAKING TELEPHONE, TALKING PHONOGRAPH, AND OTHER NOVELTIES. APPLETON AND CO., NEW YORK, 1878
SEYMOUR, HENRY: THE REPRODUCTION OF SOUND. W.B. TATTERSALL, LTD., LONDON, (N.D.)
WILCOX, FRANK: CONNECTICUT AT THE WORLD'S FAIR. HARTFORD, CONN., 1906 (CONTAINS MATERIAL ON COLUMBIA PHONOGRAPH DISPLAY AT THE WORLD'S FAIR.)

OF 200 COPIES PRINTED
IN STOCKTON, CALIFORNIA
IN JANUARY, 1958, THIS
IS NUMBER

137



the Deakins booklets are from the RR archives

- The "Dear Collector" letter and cover (drawings by Elizabeth Deakins) were from the first edition of Deakins' "CYLINDER RECORDS" (Oct. 1956),....
- From the second edition (1958) we reprinted (please pardon our eye-searing reductions!!) pages 1, 2, 32, 33 and the 36th unnumbered page which showed how lucky we were to receive the 137th copy from a printed 200 run. We selected these pages to give you an overall schematic of Deakins' comprehensive research which included his editorial introduction and future plans — and his acknowledgement of his sources of knowledge.

-2-

TO KNOW WHEN THE MOLOD CYLINDER FIRST APPEARED, ETC. CONSIDERATION OF ONE SUBJECT OFTEN LED TO ANOTHER AND THUS THIS BOOKLET DEVELOPED INTO ITS PRESENT FORM.

CERTAIN COLLECTORS HAVE READ COPIES OF THE MANUSCRIPT AND CORRECTED ERRORS THAT THEY FOUND. BUT THE WRITER ALONE, IS RESPONSIBLE FOR ANY MISTAKES THAT MAY REMAIN. MANY QUESTIONS ARE LEFT UNANSWERED AND UNDOUBTEDLY SOME OF THE INFORMATION MAY BE INACCURATE BUT WHEREVER POSSIBLE ALL DATA HAS BEEN CHECKED WITH AS MANY SOURCES AS COULD BE FOUND.

DRAWINGS OF THE LABELS ON THE BOXES IN WHICH THE RECORDS WERE ORIGINALLY SOLD HAVE BEEN INCLUDED IN THIS EDITION. UNFORTUNATELY, A PARTICULAR COMPANY'S LABEL COULD NOT ALWAYS BE PLACED ON THE SAME PAGE AS THE DESCRIPTIVE TEXT.

EARLY CATALOGS

HAROLD S. ANDERSON OF THE EDISON LABORATORY NATIONAL MONUMENT HAS STATED THAT HE BELIEVES THE EARLIEST CATALOG OF CYLINDER RECORDS WAS ISSUED BY THE NORTH AMERICAN PHONOGRAPH COMPANY ON JANUARY 15, 1890. THE FIRST PAGE OF THIS CATALOG IS SHOWN HERE THROUGH THE COURTESY OF THE EDISON LABORATORY NATIONAL MONUMENT. THIS COMPANY HAD BEEN ESTABLISHED ON JULY 14, 1888 BY JESSE LIPPINCOTT AFTER HE HAD SECURED RIGHTS TO BOTH THE EDISON AND AMERICAN GRAMOPHONE COMPANY PATENTS. PROBABLY NO CATALOG OF RECORDS MADE FOR ENTERTAINMENT IS FOUND PRIOR TO THIS BECAUSE BEFORE THIS DATE THE PHONOGRAPH WAS SOLD TO BUSINESS FIRMS FOR DICTATION.

IN THE FALL OF 1890 EDISON GAINED CONTROL OF THE COMPANY. IT CONTINUED IN OPERATION UNTIL 1893 WHEN IT WAS DECLARED BANKRUPT.

NOTE THAT AT THIS EARLY DATE THE RECORDS WERE REFERRED TO AS "PHONOGRAMS".

IN THE JANUARY, 1890 CATALOG 98 SELECTIONS ARE LISTED. THEY ARE SEGREGATED ACCORDING TO TYPE, E.G. BRASS BAND, PARLOR ORCHESTRA, COR CLARINET, FLUTE, PICCOLO, VIOLIN, PIANO DUETT (SIC). VOCAL QUARTET WERE ALSO AVAILABLE ACCORDING TO THE CATALOG BUT THEY WERE NOT LISTED BY TITLE. THE SELECTIONS ARE NUMBERED BUT THE NUMBERS ARE REPEATED IN EACH CATEGORY SO ARE USELESS FOR IDENTIFICATION.

ON THE FOLLOWING PAGE IS THE LIST OF BRASS BAND SELECTIONS THAT WERE SHOWN IN THIS FIRST CATALOG.

FOR REPRODUCING, PUBLISHING AND DISTRIBUTING REPRODUCE SPEECH AND OTHER SOUNDS AND EXCLUSIVE AGENT FOR THE SALE LICENSE OF THE

American Graphophone Co.
PRINCIPAL OFFICES:
160 to 164 BROADWAY, NEW YORK

FIRST EDITION
1890

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PERIODICALS CONTAINING INFORMATION ON CYLINDER RECORDS

HOBBIES — ARTICLES ABOUT RECORDING ARTISTS AND SOME INFORMATION ABOUT THE INDUSTRY
SCIENTIFIC AMERICAN — DESCRIPTIONS OF EARLY INVENTIONS AND DEVELOPMENTS
TALKING MACHINE NEWS — BRITISH PHONOGRAPH TRADE JOURNAL
TALKING MACHINE WORLD — AMERICAN PHONOGRAPH TRADE JOURNAL



COMPREHENSIVE CYLINDER RECORD INDEX

TWO SECTIONS OF THIS INDEX HAVE NOW BEEN PUBLISHED. THE FIRST DEALT WITH THE DOMESTIC EDISON FOUR-MINUTE WAX AMBERSOLS AND THE SECOND WITH THE DOMESTIC TWO-MINUTE WAX EDISON CYLINDERS.

ALL DOMESTIC BLUE AMBEROL RECORDS AND ALL OF THE CONCERT AND GRAND OPERA BLUE AMBERSOLS HAVE BEEN IDENTIFIED AND IT IS ANTICIPATED THAT THE THIRD SECTION OF THE INDEX WHICH WILL LIST THEM WILL BE PUBLISHED IN 1958.

WORK IS PROGRESSING SLOWLY ON THE IDENTIFICATION OF THE COLUMBIA, U.S. EVERLASTING, INDESTRUCTIBLE, AND LAMBERT CYLINDERS. SOME DATA HAS ALSO BEEN COLLECTED ON THE KANSAS CITY TALKING MACHINE COMPANY AND OTHER SMALL AMERICAN COMPANIES AS WELL AS ON THE FOREIGN ONES.

WHETHER OR NOT THIS HERCULEAN TASK WILL EVER BE COMPLETED DEPENDS TO A LARGE EXTENT UPON THE WHOLE-HEARTED COOPERATION OF ALL CYLINDER COLLECTORS. THE NECESSARY CATALOGS ARE NOT AVAILABLE IN LIBRARIES AND ARE VERY DIFFICULT TO BUY. PERSONS WHO HAVE ANY MUST ALLOW THEM TO BE USED IN THIS PROJECT IF IT IS EVER TO BE ENTIRELY COMPLETED. THIS SAME REQUEST WAS MADE IN THE FIRST EDITION OF CYLINDER RECORDS, BUT TO DATE ONLY A VERY VERY FEW COLLECTORS HAVE MADE AVAILABLE THEIR CATALOGS. CERTAINLY MORE ARE AVAILABLE AND IT IS HOPED THAT THEY WILL COME TO LIGHT IN THE FUTURE.

Brian Rust's Guide to Discography

BRIAN RUST



Discographies, Number 4 GREENWOOD PRESS
WESTPORT, CONNECTICUT • LONDON, ENGLAND

CONTENTS

Description of Book

Since the term "discography" was introduced in the 1930s, many thousands of these listings of recorded music have been produced, covering all musical genres. These books and articles vary widely in length, quality, and completeness, many are hard to locate; others are difficult for the layman to use effectively. Now, one reference book provides information and access to the whole range of discographical research: Brian Rust's Guide to Discography.

This unique research guide begins with a summary of the history of discography. An account of the sources of discographical information follows, then a description of the main types of discography and some useful references to publications and periodicals that feature information about record cataloging. Then Brian Rust provides an extensive annotated bibliography of book-length discographies of all kinds. The purpose, function, and usefulness of each book is described in detail.

The book's next chapter is devoted to a listing of the most important record labels in all areas of music, with information on their life-spans and importance, along with a note on any discographies or histories available on each company. Finally, a glossary of terms used by discographers--matrix number, alternative take, dubbing, run-off, and so on--is provided. Two useful appendices (on discographical organizations and major record archives) and a general subject index enhance the usefulness of this unusual work.

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REVIEW *****

Brian Rust's discographical gears are well-oiled again as he closes out 1980 with still another erudite work entitled, GUIDE TO DISCOGRAPHY, which is published by Greenwood Press, a firm which has initiated a series of discographical volumes. Rust's present book is not only a bonus reference book for the seasoned research scholar and record collector - but it can serve as an easy-to-comprehend guiding text book primer for neophytes entering our growing field of Discography which has developed into a blossoming science. Greenwood Press, which is located at 88 Post Road West, Westport Ct. 06881, can be contacted for further information regarding this book and others in their discographical series - and many others.

Len Kunstadt
for RR...

record
research

presents

**BLUES
RESEARCH**

REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. *THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH, (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS.....

Att: BLUES RESEARCH 17 covering DETROIT labels FORTUNE, SENSATION, J-V-B, HI-Q, STRATE-8 has been published as part of RR Mag 129/130. Price is \$1.00. Record Research has also published installments on KING, FEDERAL and DELUXE. If interested in obtaining these specific RR back issues write us -and we'll let you know which issues and their cost.

Re: missing back issues of BLUES RESEARCH! We hope to reprint them!.....

What back issues of BLUES RESEARCH are available.. at 50¢ each...

ISSUE 3 -Aristocrat, Chess, Chief, Rhumbaogie, Sultan, Sunbeam, etc
ISSUE 9 -Nashboro, Excello, Nasco et
and label Index of issue 1 to 8...
ISSUE 15 -Manor, Arco, Regis and JOB.
ISSUE 16 -Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc...

Just 5 left of original 17

**make remittance payable to
Len Kunstadt....

(see below regarding BR 17)

FROM

**record
research**

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

AN HISTORIC OFFER! ONCE IN A LIFETIME

Attention: If you are interested in a complete run of RR Magazine from issue 71 (Oct. 1965) through issue 178 (Nov '80) -108 issues -you can obtain this run for \$54.00 in USA, \$55.00 foreign. Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of this run of back issues 71 thru 178 as advertised in RR 179/80.

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121 122 123 124 125/6 127 128 129/30
131 132 133 134 135/6 137/8 139/40
141 142 143 144/5 146/7 148 149/50
151/2 153/4 155/6 157/8 159/60
161/2 163/4 165/6 167/8 169/70
171/2 173/4 175/6 177/8

Double issues are \$1.00 each. Make remittance payable to Len Kunstadt

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65 Grand Avenue, Brooklyn New York 11205

RECORD RESEARCH

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the H³ chrono-matrix file!

Harold H. Hartel
55 Bane Street
Newton Falls Ohio 44444

from ed. LK:

Harold H. Hartel

The file is the brainchild chronological listing with concurring phonograph record matrix (master) numbering by HAROLD H. HARTEL who uses the abbreviated H³ system to authenticate himself. Harold has ingeniously 'ravished' the pages of Brian Rust's 4th edition, 2-volume, 1996 page compendium, JAZZ RECORDS 1897-1942. Harold has systematically selected the earliest JR entries in 1897, and has proceeded to carry the chronology (chrono) up through the years. In order to fully appreciate Harold's chrono-matrix file it is imperative to have Rust's 2-volume set where the real concentrated documentation does lie. For those who do not have these 4th edition volumes -and would like to get them, please write to RR (send return sae or postcard) and we will give you a lead. Harold has also referred to another volume in his files -that being the Godrich-Dixon BLUES and GOSPEL work. Owing to the fact that this volume is now out-of-print, the original as well as the 2nd edition, -and that much of the material has been incorporated into Rust's 4th edition, the original B&G(BG) pages that Harold lists, serve only as a source chain to Rust's 4th edition of his JR.

Now for a brief explanation of H³ Chrono-Matrix files. Any underlined matrix number is presumed to be rejected (eg..Nov.24,1903,C-746-1). And if you see a hyphen in a column where the numerical of the date appears -that means that "during the month, definite date unknown" (eg.. see April 1922 OM5 - Gypsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher will know most of them. Rust's JR volumes will certainly help, too!

DATE ARTIST CITY LABEL MATRICES TITLES JAZZ RECORD or BLUES & Gospel page numbers

1923-cont'd	Art	City	Label	Matrices	Titles	Jazz Record or Blues & Gospel page numbers
Apr c.	Orig.G.F.	LIC	Down Among	The Sleepy Hills Of Ten-Ten-	Oh, Sister I Ain't That Hot?	JR-1180
-	-	-	-	-	Wild Papa	-
-	Orig.I.F.	-	-	-	Louisville Lou	-
-	-	-	-	-	Slow Poke	-
-	A.Small	NY	-	-	Wabash Blues	*1-1924
-	-	-	-	-	Virginia	*2-1927
-	-	-	-	-	Ma I He's Kissing Me	*2-1929
-	Straine	LIC	-	-	Chirpin' The Blues	EG-617/JR-1510
-	-	-	-	-	Downhearted Blues	-
-	Vorzanger	Lon	C-5568	-	Cogie Cogie Wa Wa	JR-1614
-	-	-	C-5569	-	All Muddled Up	-
-	-	-	C-5570	-	Oh I Star Of Eve	-
-	-	-	C-5571	-	Little Rover	-
-	Dixie Daisies	NY	Louisville Lou	480-B	-	406
-	L.Harris	-	5152-3	-	Baby, Won't You Please Come Home?	EG-260/JR-685
-	-	-	5153-1-3	-	Mama's Got The Blues	-
-	F.Henderson	-	-	574	Farewell Blues	JR-710
-	-	-	-	575	Wet Yo' Thumb	-
-	Savoy H.B.	Lon	I Wish I Could Shimmy Like My-	-	-	-
-	Lena Wilson	NY	-	-	Deceitful Blues	*7353 -Sister Kate
-	-	-	-	-	I Don't Let No One Man Worry Me	1362-1-2 EG-739/JR-1727
-	early Norfolk J&W	-	-	-	Quartette Blues	1364-2
-	-	-	-	-	Sad Blues	1365-3
-	-	-	-	-	Stop Dat Band	1366-2
-	-	-	-	-	Father Prepare Me	1367-1
-	-	-	-	-	My Lord's Gonna Move This Wicked Race	1368-1
-	-	-	-	-	Raise R-U-C-K-U-S Tonight	1370-2
-	-	-	-	-	Dixie Blues	1371-2
-	-	-	-	-	Ain't It A Shame?	1374-1,-2
-	late R.Henderson	-	-	-	I'm Broke Fooling With You	1376-1 EG-275/JR-731
-	-	-	-	-	I Ain't No Man's Slave	1377-1-2
-	Lena Wilson	-	-	-	Here's Your Opportunity	1378-2-3 EG-739/JR-1727
-	-	-	-	-	Memphis, Tennessee	1379-3
-	Fairfax	-	-	-	The Swallow	1381-1 EG-196
-	-	-	-	-	They Needed A Songbird In Heaven	1382-2
-	-	-	-	-	I'm So Glad Trouble Don't Last Always	1383-1
-	-	-	-	-	Somebody's Knocking At Your Door	1384-1

1923-cont'd	Art	City	Label	Matrices	Titles	Jazz Record or Blues & Gospel page numbers
Apr 2	Orig.M.M.B.	Rich	-	-	There's No Gal Like My Gal	JR-1193
-	-	-	-	-	Wonderful Dream	-
-	-	-	-	-	Blue Grass Blues	-
-	-	-	-	-	Made A Monkey Out Of Me	-
-	5 Ladd's B.A.	NY	-	-	I'm A Harmony Baby	-916
-	Mandy Lee	-	-	-	I'm A Harmony Baby	EG-386
-	-	-	-	-	8312, -A	-
-	-	-	-	-	If Your Man Is Like My Man	JR-916
-	6 Ladd's B.A.	-	-	-	If Your Man Is Like My Man	-
-	K.Oliver	Rich	-	-	Just Gone	-1165
-	-	-	-	-	Canal Street Blues	-
-	-	-	-	-	Mandy Lee Blues	-
-	-	-	-	-	I'm Going-	-
-	-	-	-	-	11387-A	-
-	-	-	-	-	Chimes Blues	-
-	-	-	-	-	Weatherbird Rag	-
-	-	-	-	-	Dippermouth Blues	-
-	-	-	-	-	Froggie Moore	-
-	-	-	-	-	Snake Rag	-
-	6c. S.Martin	NY	-	-	71390-B	EG-433/JR-1010
-	-	-	-	-	71391-A-B	-
-	7 Calif. R.	-	-	-	Grinoline Days	JR-222
-	-	-	-	-	Lady Of The Evening	-
-	9 Ladd's B.A.	-	-	-	8324, -A	-916
-	-	-	-	-	8325-A-B	-
-	-	-	-	-	Louisville Lou	-
-	9c. S.Martin	-	-	-	Michigan Water Blues	71398-B
-	-	-	-	-	If Your Man Is Like My Man	71399-B
-	-	-	-	-	I Got What It Takes To-	71400-B -Bring You Back
-	-	-	-	-	Original Blues	71401-B
-	-	-	-	-	Hooey Blues	71403-A
-	10 Jentes	-	-	-	I'm Goin' Away	27665-5-6-7-8
-	E.Hicks	-	-	-	Sugar Blues	27666-4-5-6
-	-	-	-	-	80947-2	-
-	11 J.Dunn	-	-	-	8328, -A	-
-	V.McCoy	-	-	-	8329-B	-
-	-	-	-	-	Triffin' Blues	-
-	B.Smith	-	-	-	*Tain't Nobody's Biz-ness If I Do	JR-1439
-	-	-	-	-	Keeps On A-Rainin'	-
-	-	-	-	-	Aggravatin' Papa	EG-567/JR-1439
-	-	-	-	-	Beale Street Mama	-
-	-	-	-	-	Baby Won't You Please Come Home Blues	-
-	-	-	-	-	Oh Daddy Blues	-

1923-cont'd	Art	City	Label	Matrices	Titles	Jazz Record or Blues & Gospel page numbers
Apr 16	T.Lewis	NY	-	-	80970-3	JR-954
16c.	S.Larin	-	-	-	Swingin' Down The Lane	*8334-A-B
17	T.Lewis	-	-	-	80971-4	-954
17c.	Haring	-	-	-	489-C	-676
-	Ladd's B.A.	-	-	-	*Tain't Nobody's Biz-ness If I Do	*8337-A
-	Mandy Lee	-	-	-	*Tain't Nobody's Biz-ness If I Do	*8337-A
-	Ladd's B.A.	-	-	-	Papa, Better Watch Your Step	*8338
-	Jazz-O-H	-	-	-	Snake Hips	*8932
-	-	-	-	-	Funny Feet	*8933
-	19 J.Dunn	-	-	-	80975-2	-458
-	-	-	-	-	80976-2	-
-	T.Lewis	-	-	-	80979-3	-954
-	-	-	-	-	80980-4	-
-	-	-	-	-	80981-3	-
-	20 Cotton P.	-	-	-	10421	-350
-	-	-	-	-	10426	-
-	-	-	-	-	Keep It Under Your Hat	70145
-	-	-	-	-	Henpecked Blues	70146
-	-	-	-	-	Papa, Better Watch Your-	70147
-	20c. O.D.J.B.	-	-	-	Tiger Rag	71429-C
-	-	-	-	-	Barneyard Blues	71430-B
-	21c. S.Martin	-	-	-	Come Home Papa Blues	71431-A
-	-	-	-	-	It Takes A Long Time	-
-	-	-	-	-	To Get 'Em But You Can-	-
-	-	-	-	-	Lose 'Em Overnight	71432-C
-	-	-	-	-	Laughin' Cryin' Blues	71433-A
-	23 Orig. C.O.	Hayes	-	-	Chicago	*Ty-2868-2
-	-	-	-	-	Romany Love	*Ty-2869-2
-	-	-	-	-	Russian Rose	*Ty-2870-2
-	-	-	-	-	Rose Of The Rio Grande	*Ty-2871-1

24	Gibbs	NY	-	-	Louisville Lou	27849-4	-564
-	-	-	-	-	Beale Street Mama	27850-3	-
-	L.Miles	-	-	-	Mishomingo Blues	test	EG-457/JR-1082
25c.	Bail-y's L.S.	-	-	-	Down By The River	*8342-B	JR-70
-	-	-	-	-	That Sweet Somebody O' Mine	*8343, -A	-
-	-	-	-	-	My Ramshackle Shack	*8344-A	-
-	Ladd's B.A.	-	-	-	Long Lost Mama	*8353-A	-916
-	-	-	-	-	Two-Time Dan	*8354	-

1923-cont'd			Col	CX	Qlv	Fm	*Vic Voc	
Apr 26	V.McCoy	NY			8355, -A	Tired O' Waitin' Blues		EG-408/JR-1022
-	-	-			9356, -A	Gulf Coast Blues		-
-	L.Miles	-	80986-2			Sweet Smellin' Mama		EG-457/JR-1059
-	-	-	80987-3			Haitian Blues		-
-	B.Smith	-	80982-10			*Tain't Nobody's Biz-ness If I Do		EG-567/JR-1439
-	-	-	80985-10			Keeps On A-Rainin'		-
27	V.McCoy	-	80990-3			Triffin' Blues		EG-409/JR-1022
-	-	-	80991-3			Chirpin' The Blues		-
-	Georgians	-	80992-4			Old King Dyt		JR-560
-	-	-	80993-5			Barney Google		-
-	Tenn. Ten	-			You've Got To See Mama Ev'ry Night	*27857-2		-1544
-	-	-			Long Lost Mama	*27858-4		-
27c.	S.Martin	-			71449-A	Cruel Backbitin' Blues		EG-434/JR-1010
-	-	-			71450-B	Leave My Sweet Daddy Alone		-
-	Godfrey	-			71453-A	Sweet Baby, Goodbye		EG-228/JR-571
28	B.Smith	-	80995-2			Mama's Got The Blues		EG-567/JR-1439
-	-	-	80996-1			Outside Of That		-
30	Calif. R.	-			I Love Me	1390-1-2-3		JR-222
-	-	-			Who's Sorry Now?	1391-1-2-3		-
-	Sammie Lewis Rich	-	11424			Crazy Over Daddy		EG-391/JR-953
-	-	-	11425			Cootie Crawl		-
-	-	-	11426			Come On Home		-
-	A.Randolph	-	11427			I Got Another Lovin' Daddy		JR-1271
-	Sammie Lewis	-	11428, -A			Whoo, Tillie I Take Your Time		EG-391/JR-953
30c.	S.Martin	NY			71455-A-B	Monkey Man Blues		EG-434/JR-1010
-	Eva Taylor	-			71465-A	Yodeling Blues		EG-638/JR-1532
-	S.Martin	-			71465-A	Yodeling Blues		-
-	W.C.Handy	-			71468	Sundown Blues		EG-434
-	-	-			71469-B	My Willow And Me		JR-666
Apr-May	Broadway S.	-				Louisville Lou	11317	-176
-	-	-				Louisville Lou	11318	-
-	-	-				Blue Hoosier Blues	11321	-
-	-	-				Blue Hoosier Blues	11322	-
May c.	Orig.I.F.	LIC			Two Time Dan	----- ?		-1180
-	-	-			When You Walked Out	----- ?		-
-	-	-			Beebe	----- ?		-
-	-	-			Beside A Babbling Brook	----- ?		-

1923-cont'd			<u>Ban</u>	<u>Pr</u>	<u>Ed</u>	<u>*OK</u> <u>*Pr</u>	<u>*Oly</u> <u>*Vic</u>	<u>*PA</u> <u>*Voc</u>	
May c.	St.L.Sync.	NY	-	-	Long Lost Mama	583	-	-	JR-1350
-	-	-	-	-	The Snake's Hips	----- ?	-	-	-
-	H.Sylvester	-	-	-	Papa, Better Watch Your Step	----- ?	-	-	EG-624/JR-1520
-	-	-	-	-	Seven Or Eleven	----- ?	-	-	-
-	-	-	-	-	Long Lost Mama	----- ?	-	-	-
-	-	-	-	-	You Gotta See Mama Ev'ry Night	----- ?	-	-	-
-	Bernie	-	-	-	Henpecked Blues	-	*11357	-	JR-128
-	F.Henderson	-	-	-	Down By The River	600	-	-	-711
-	-	-	-	-	Trot Along	601	-	-	-
-	I.Kaufman	-	-	-	When You Walked Out	-	*----- ?	-	-882
-	Short	-	-	-	Bugle Call Rag	-	*11436	-	-1419
-	-	-	-	-	Sobbing Blues(sic)	-	*11438/9	-	-
-	-	-	-	-	Long Lost Mama	-	*11442/4	-	-
1	F.Henderson	-	-	-	Beale Street Mama	1392-1-2	-	-	-710
-	-	-	-	-	Don't Think You'll Be Missed	1393-1-2-3	-	-	-
2	Jazz-O-H	-	-	-	8955	The Cat's Whiskers	-	-	-826
-	-	-	-	-	8956	Long Lost Mama	-	-	-
-	I.Jones	-	-	10545	Henpecked Blues	-	-	-	-857
-	O.M. 5	-	-	-	Henpecked Blues	-	70156	-	-1187
-	-	-	-	-	Memphis Glide	-	70157	-	-
-	-	-	-	-	Papa, Better Watch Your Step	-	70158	-	-
3	Calif. R.	-	-	-	Keep It Under Your Hat	1396-1-2-3	-	-	-223
-	-	-	-	-	Long Lost Mama	1397-1-2-3	-	-	-
-	I.Jones	-	-	-	10548	Blue Hoosier Blues	-	-	-857
4	Calif. R.	-	-	-	-	Yes I We Have No Bananas	70162	-	-223
-	-	-	-	-	-	Babe	70163	-	-
-	-	-	-	-	-	The Duck's Quack	70164	-	-
4c.	G.Bryant	-	-	-	Tired O' Waitin' Blues	1398-1-2-3	-	-	EG-94/JR-190
-	-	-	-	-	Beale Street Mama	1399-1-3	-	-	-
-	Eva Taylor	-	-	-	Farewell Blues	*71499-A	-	-	EG-638/JR-1532
-	-	-	-	-	Gulf Coast Blues	*71500-A	-	-	-
5	R.Henderson	-	-	-	I Ain't No Man's Slave	*test	-	-	EG-275/JR-731
-	-	-	-	-	I'm Broke Fooling With You	*test	-	-	-
7c.	Samuels	-	5162-2	-	Bugle Call Rag	-	-	-	JR-1353
-	-	-	5163-2-3	-	That Red-Head Gal	-	-	-	-
-	Harlem Trio	-	-	-	Clarinet Laughing Blues	*71511-A	-	-	-681

1923-cont'd			<u>Ban</u>	<u>Br</u>	<u>Col</u>	<u>Ed</u>	<u>Gnt</u>	<u>OK</u>
							<u>*Fm</u>	<u>*Vic</u>
May 8c.	Eva Taylor	NY				From Now On Blues		71512-B
						Church Street Sobbin' Blues		71513-B
9	Lena Wilson					*Tain't Nobody's Biz-ness If I Do		*27849-3
						Triffin' Blues		*27895-4
	Guyon					Henpecked Blues		71514-B
						I Ain't Got Nothin', Never Had Nothin' Blues		71515-B
						I Never Miss The Sunshine		71518-
						Louisville Lou		71519-
	F.Henderson					Down Hearted Blues	*1406-2-3	-710
	H.Sylvester					Midnight Blues	*1407-2-3-4	EG-624/JR-1519
						Farewell Blues	*1408-1-2-3	- / -
	F.Henderson					Gulf Coast Blues	*1413-1(-27)	JR-710
						When You Walked Out Somebody Else Walked-	*1414-2-3	-Right In
	H.Sylvester					The Wicked (Dirty) Fives	*1415-3	EG-624/JR-1520
11c.	Bailey's L.S.					March Of The Mannekins	8362, -A	JR-70
						Beebe	8364, -A	-
						Yes, We Have No Bananas	8365-A	-
12	Lena Wilson					81009-1	Deceitful Blues	EG-740/JR-1727
						81010-3	Memphis, Tennessee	- / -
14	Krueger					10644	Long Lost Mama	JR-905
14c.	Rickett					Mean, Mean Mama	8368	-1305
						If You Want To Keep Your Daddy Home	8369	-826
15	Jazz-O-H					I Never Had Nobody Crazy Over-	8978 -Me	-1353
						Henpecked Blues	8979	-1096
15c.	Samuels					5167-1	Slow Poke	71531-C
						5168	Beale Street Mama	71532-B
	Morris					Lonesome Journey Blues		71533-B
15c.	Eva Taylor					When The Jazz Band Starts To Play		71534-A
						You'll Never Have No Luck By Quittin' On Me		71534-A
16	Georgians					I'm Gonna See You When Your Troubles Are		71534-A
						81017-1-3	Henpecked Blues	- / -
						81018-3	Long Lost Mama	JR-560
	F.Henderson					81019-1-2-3	Gulf Coast Blues	-711
						81020-1-2-3	Your Time Now	-
	V.McCoy					Just Thinkin'	8370	EG-409/JR-1022
						Chirpin' The Blues	8371	- / -

1923-cont'd

5[illegible]

1923-cont'd									
Col	Fed	Gnt	*HMV	Oly	P				
			Pa	*Rainbow	*Vic				
Jul c.	Mitchell's J.K.	Paris	Tomorrow		6932	JR-1086			
	Orchestra S.S.		Blue		6933				
			*Way Down Yonder In New Orleans		6934	-1173			
			C'est Paris		6935				
			La-Haut		6936				
			Lowin' Sam		6937				
			Fate		6938				
			Tu verras Montmartre		6939				
	Orchestra P.S.		Si vous n'aimez pas ça (If You Don't Like It)		6940				
			I'm Just Wild About Harry		6941				
			You've Got To See Mama Ev'ry Night		6942				
	Arnold		Runnin' Wild		6943				
	Orig. G.F.	LIC	Maggie I *Yes Ma'am ?		6944				
			Yes I We Have No Bananas		6945				
	M.Scott	NY	Squawkin' The Blues		1471-3	BG-553/JR-1371			
			I'll Get Even With You		1472-2				
	Anna Jones		Trixie Blues		1473-1	BG-355/JR-855			
			Trixie Blues		1473-2				
	Tuxedo D.O.		3-2146			JR-1576			
	Wiseman Sx		Hush, Somebody's Calling-		6050	BG-745			
			Lord, I Can't Stay Away		6057				
			On Calvary		6058				
			I Couldn't Hear Nobody Pray		6062				
			Do You Think I'll Make A-		6071				
	Wiseman Q.		Hard Tryin'			-746			
1	Whiteman	Hayes	Just One More Chance		*Bb-3308-3	JR-1680			
2	W.Kaufman	NY	Henpecked Blues			-884			
			Sweetheart Of Sigma Chi			-28239-3			
3	Fowler		81107-1-2-3			-538			
			81108-2						
	Rappolo	Rich	11524			-1239			
			11525						
4c.	H.McDonald	NY	8431-B			BG-414/JR-1026			
			You Got-		8432-B				
					8436-A-B	BG-283/JR-749			
6	E.Hicks		8137-A						
1923-cont'd									
Br	Col	Ed	Gnt	OK	Vic				
Jul 6c.	S.Martin	NY	New Orleans Hop Scop Blues		71669-B	BG-434/JR-1011			
			Uncle Sam Blues		71670-B				
9	Russo & F.		11063			JR-1347			
10	H.Baxter		11070						
			9065			BG-39/JR-110			
			9066						
10c.	Porter's B.D.		*B Flat Blues		8459, -A	JR-1239			
			Original Charleston Strut		8455-A				
11	Wiseman Q.	Cam	Hand Me Down The Trumpet, Gabriel		28171-2	BG-746			
			Hush, Somebody's Calling My Name		28172-2				
			Ain't It A Shame To Work On Sunday ?		28173-2				
			He Got Away To Heaven		28174-2				
			You Must Come In At The Door		28175-2				
			I Couldn't Hear Nobody Pray		28176-2				
			Hush, Somebody's Calling My Name		28177-2				
			Ain't It A Shame To Work On Sunday ?		28178-2				
			You Must Come In At The Door		28179-2				
			I Couldn't Hear Nobody Pray		28180-2				
			Golden Slippers		28181-2				
			Oh Rocks, Don't Fall On Me		28182-2				
	R.Henderson	NY	81127-2			BG-275/JR-731			
			81128-3						
	Calif. R.		81129-1			JR-223			
			81130-1						
13	Landry	Rich	Poppies		11532	-920			
			In A Covered Wagon		11533				
			In A Tent		11534				
	Wiseman Q.	Cam	Hush, Somebody's Calling My Name		28172-6	BG-746			
			I Couldn't Hear Nobody Pray		28176-8				
			Hard Trials		28186-2				
			Rise Up In The Chariot		28187-2				
			Now Is The Needy Time		28188-2				
16	O.M. 5	NY	9077			JR-1188			
			9078						
17	J.P.Johnson		You Can't Do What My Last Man Did		28196-1-2-3	-837			
			Bleeding Hearted Blues		28197-1-2-3				
	N.O.R.K.	Rich	Sobbin' Blues		11535-A	-1132			
			Marguerite		11536-A				
1923-cont'd									
Col	Gnt	OK	Vic						
Jul 17	J.R.Morton	Rich	11537			JR-1099			
			11538						
			11538-A						
	N.O.R.K.		11539			-1132			
			11539-A						
			11540						
			11540-A						
			11541-A						
	Rappolo		11542			-1239			
			11543						
18	J.R.Morton		11544			-1099			
			11545						
			11546						
			11547						
	K.K.Pierce		11548			-1229			
			11549						
	N.O.R.K.		11550			-1132			
			11551						
			11551-A						
			11551-C						
			11552-A						
	E.Lewis	NY	Afternoon Blues		28293-1-2-3	BG-390/JR-946			
			I Don't Let No One Man-		28294-3				
19	Fowler		81107-4-5			JR-538			
			81108-5-7						
	L.Miles		Keep Yourself Together-		28297-2	BG-457/JR-1060			
			Cotton Belt Blues		28298-4				
	R.Henderson		Midnight Blues		28299-4	BG-276/JR-731			
			Struttin' Blues		28300-1-2-3-4				
19c.	M.Smith		You Can't- 71675-B			BG-591/JR-1463			
20c.	Stearns	Rich	11555, -A			BG-612/JR-1496			
			11556-A			BG-532/JR-1280			
	N.Reeves		Ain't- 11557-A						
			11558, -A			BG-612/JR-1496			
			11559			BG-532/JR-1280			
	Stearns		11560			BG-148/JR-376			
	N.Reeves		11561						
	Crump								
23	Tenn. Ten	NY	Tin Roof Blues		28305-1-2-3-4	JR-1544			
			That Big Blonde Mama		28306-2				
1923-cont'd									
Br	BS	*Cam	*Col	*Ed	*Gnt				
		Golden	OK	Pa	Vic				
Jul 23c.	M.Smith	NY	Good Looking Papa		71680-B	BG-591/JR-1463			
25	Benson	Cam	Somebody's Wrong		28415-3	JR-120			
	J.P.Johnson	NY	You Can't Do What My Last Man Did		28196-4	-838			
			Bleeding Hearted Blues		28197-6				
25c.	S.Martin		(A-) Sweet Man Was The-		71696-B	BG-434/JR-1011			
			Sympathising Blues		71697-B				
26	M.Jones		Stop Wasting My Time			BG-362/JR-860			
	Lyman		Honey Babe			JR-991			
	Lena Roberts		Sweet Pop-Oppe			BG-538			
	Snowden's N.O.		Home			JR-1471			
	D.Wright		Just Thinkin' Blues			BG-749			
27	Lyman		Kind Lovin' Blues		*81150-5	JR-576/JR-1447			
			Down South Blues		*81151-3				
			All Night Blues		*81153-3				
			Play It A Long Time-		*81154-2	-Papa			
27c.	S.Martin		Mistreated Mama Blues		71701-B	BG-434/JR-1011			
			Runnin' Around With The-		71702-B	-Blues			
28	Gladys Jordan		Daddy, Your Mama Is Lonesome For You			test			
1923-cont'd									
Br	BS	*Cam	*Col	*Ed	*Gnt				
		Golden	OK	Pa	Vic				
Aug 23	Sissle	NY	Don't Leave Me Blues		28383-4-5-6	JR-1424			
			Dear Li'l Pal		28387-4-5-6-7				
23c.	Bailey's L.S.		8482			-71			
			8483						
			8484, -B						
24	E.Hicks		Wicked Dirty Fives			BG-284/JR-749			
			Squawkin' The Blues			11890			
27	Virginians		I've Got The Yes We Have No Bananas-		28511-1	-Blues			
			Jubilee Blues		28512-4				
			Potomac River Blues		28513-2				
27c.	Saunders		Achin' Hearted Blues		71797-A	BG-553/JR-1355			
	Cl.Williams		Original Charleston Blues		71803-B	BG-639/JR-1533			
	Eva Taylor		If You Don't, I Know Who Will		71804-A				
29	R.Henderson		Low Down Papa		28516-1-2-3	BG-276/JR-731			
			I Want My Sweet Daddy Now		28517-1-2-3-4				
30	Dornberger		Oh, Sister ! Ain't That Hot?		28520-1	JR-418			
31	C.Smith		81183-1			BG-576/JR-1447			
			81184-1						
Aug-Sep	Broadway S.		Bonnie			11893			
Sep c.	H.Meyers		Love Ain't Blind No More			BG-450/JR-1050			
			Wish I Had You						
			Just Thinkin'			BG-284/JR-750			
early	E.Hicks		*Tain't A Doggone Thing But The Blues						
			Mistreatin' Daddy						
			Save Your Man And Satisfy Your Soul						
	Broadway S.		Sittin' In A Corner			11937			
			Bit By Bit You're Breaking My Heart			11952			
			Bit By Bit You're Breaking My Heart			11954			
	A.Brown	St.L	Ill-Natured Blues		8456-A	BG-83/JR-177			
	M.Bradford		Chattanooga Blues		8457-A	BG-78/JR-164			
	A.Brown		Evil Mama Blues		8458-A	BG-83/JR-177			
	Moten		Elephant's Wobble		8459-A	JR-1109			
			Crawdled Blues		8460-A				
	M.Bradford		Selma 'Bama Blues		8461-A	BG-78/JR-164			
	A.Brown		Break O' Day Blues		8462-A	BG-83/JR-177			
	M.Bradford		Waco Texas Blues		8463-A	BG-78/JR-164			
	M.Copeland	NY	The Down So Long Blues		71837-D	BG-138/JR-343			
			The Pawn Shop Blues		71838-B				

1923-cont'd

	Bar	Cam	Col	Gnt	OK	PA	Vic
Sep c.	Haywood	NY		The Black Bottom Blues	71839-E		JR-747
-	-	-	-	The Mixed Up Blues	71840-C		-
-	M.Copeland	-	-	Daddy, You've Done Put That Thing-	71844-C	-On Me	EG-138/JR-343
-	-	-	-	The Penetrating Blues	71845-E		-
3c.	E.Hicks	-	-	Satisfied Blues	8498-A		EG-284/JR-749
-	-	-	-	No Name Blues	8499-A		-
4	Calif. R.	-	-	81189-2	You've Simply Got Me Cuckoo		JR-223
-	-	-	-	81190-2	-Can't Get The Sweetie I Want		-
-	M.Jackson	-	-	I Don't Let No One Man Worry Me	70290		EG-315/JR-810
-	-	-	-	Miss Liza Jackson Got Better Bread	70291		-
-	M.Jones	-	-	You Can't Do What My Last Man Did	70292		EG-362/JR-860
-	-	-	-	Don't Never Tell Nobody What Your Good Man Can Do	70293		-
4c.	Hegamin	-	-	622-E	Cold, Cold Winter Blues		EG-272/JR-706
-	-	-	-	623-D	Dina		-
5c.	Porter's B.D.	-	-	Mama Goes Where Papa Goes	8500, -A		JR-1239
-	-	-	-	Steamboat Sal	8501-A-B		-
-	-	-	-	Somebody's Wrong	8502-A		-
6	Georgians	-	-	81196-1	Land Of Cotton Blues		-560
-	-	-	-	81197-1	Mama Loves Papa		-
-	Varsity 8	-	-	626-A-C	Last Night On The Back Porch		-1590
-	-	-	-	627-B	Oh I Joe		-
-	Virginians	-	-	The House Of David Blues	*28535-4		-1608
-	Saunders	-	-	Love Me	*28536-2		EG-553/JR-1355
-	C.Smith	-	-	81198-1-2-3	Don't Never Tell Nobody		EG-576/JR-1447
-	-	-	-	81199-1-2-3	Georgia Blues		-
6c.	O.M. 5	-	-	5267-1-2-3	That Teasin' Squeezin' Man O' Mine		JR-1188
-	-	-	-	5268-1-2	Sad News Blues		-
7	C.Smith	-	-	81202-2	I Never Miss The Sunshine		EG-576/JR-1447
7c.	Orig. I. 5	-	-	Stavin' Change	70297		JR-1180
-	-	-	-	Mean, Mean Mama	70298		-
8c.	Deppe	-	-	(unknown titles)	----- ?		-401
10	Benson	Cam	-	Wolverine Blues	*28459-2		-120
-	Gover	NY	-	Oh Daddy Blues	70302		EG-235/JR-632
-	-	-	-	M. T. Pocket Blues	70303		-
-	R.Coleman	-	-	Original Charleston Strut	70304		EG-135/JR-330
-	-	-	-	She Walked Right Up And Took My Man Away	70305		-

1923-cont'd

	Br	Col	Ed	Gnt	*Hom	*OK	*Voc
Sep 10	Calif. R.	NY		Tell All The Folks In Kentucky	70306		JR-223
-	-	-	-	Easy Melody	70307		-
-	-	-	-	Sittin' In A Corner	70308		-
11	Virginians	-	-	Struttin' Jim	28549-4		-1608
-	-	-	-	Stavin' Change	28550-2		-
12c.	Bailey's L.S.	-	-	Oh I You Little	8514, -A	-Sun-uv-er-gun	-71
-	-	-	-	Tell All The Folks-	8515-A	-In Kentucky	-
-	-	-	-	Stealing To Virginia	8516-A		-
13	C.Smith	-	-	81210-3	Awful Moanin' Blues		EG-576/JR-1447
-	F.Henderson	-	-	81211-3	Dicty Blues		JR-711
-	-	-	-	81212-3	Do Doodle Oom		-
14	H.Baxter	-	-	She Walked-	9163	-Right Up And Took My Man Away	EG-39/JR-110
14c.	Synco J.B.	-	-	Somebody's Wrong	70318		JR-1523
-	-	-	-	House Of David Blues	70319		-
-	-	-	-	Black Sheep Blues	70320		-
15	J.Miles	-	-	Baby's Got The Blues	8522-A		EG-434/JR-1057
-	-	-	-	Kansas City Man Blues	8523-A		-
16	Georgians	-	-	81214-2	Mama Goes Where Papa Goes		JR-560
-	-	-	-	81215-3	Somebody's Wrong		-
18	Calif. R.	-	-	81219-1	Sittin' In A Corner		-223
-	-	-	-	81220-3	Tell All The Folks In Kentucky		-
-	Cotton P.	-	-	11343	Mama Goes Where Papa Goes		-350
-	-	-	-	11347	Walk, Jenny, Walk		-
-	Liston	-	-	Bed Time Blues	*71846-B		EG-394/JR-964
-	-	-	-	You Thought I Was Blind But Now I See	*71847-B		-
-	C.Smith	-	-	81221-1-2-3	Goin' Down To The Levee		EG-577/JR-1447
-	-	-	-	81222-1-2-3	Kansas City Man Blues		-
19	Cotton P.	-	-	11358	Rampart Street Blues		JR-350
-	-	-	-	11361	Back O' Town Blues		-
-	R.Henderson	-	-	Low Down Papa	28516-4		EG-276/JR-732
-	-	-	-	I Want My Sweet Daddy Now	28517-5-6-7		-
-	-	-	-	Awful Moanin' Blues	28576-1-2-3-4		-
-	Hitch's H.H. Rich	-	-	Cruel Woman	11616-A		JR-762
-	-	-	-	Home Brew Blues			-
-	Holt	Lon	-	Down Town Rag	*L-00493		-772
-	-	-	-	Twentieth Century Rag	*L-00494		-

1923-cont'd

	Bar	Br	Col	*Ed	*Gnt	*OK	*Voc
Sep 20	Jazz-O-H	NY		Darktown Reveille	*9167		JR-826
-	-	-	-	Salt Your Sugar	*9168		-
20c.	Black Dominoes	-	-	Land Of Cotton Blues	*8531(sic)		-140
-	-	-	-	Black Sheep Blues	*8532		-
21	B.Smith	-	-	81225-1-2-3	Dot 'Em Down Blues		EG-568/JR-1439
-	-	-	-	81226-2	Jail House Blues		-
21c.	Liston	-	-	You Don't Know My Mind	*71862-A-B		EG-394/JR-964
-	-	-	-	Sally Long Blues	*71863-A-B		-
-	H.Sylvester	-	-	Down South Blues	70328		EG-625/JR-1520
-	-	-	-	I Want My Sweet Daddy	70329		-
22	O.M. 5	-	-	The Jelly Roll Blues	*9173		JR-1188
-	-	-	-	A Bunch Of Blues	*9174		-
24	E.Hicks	-	-	81227-1-2-3-4	Daddy, Ease It To Me		EG-284/JR-750
-	-	-	-	81228-1	No Name Blues		-
-	B.Smith	-	-	81231-1-2	St. Louis Gal		JR-1439
-	-	-	-	81231-3	St. Louis Gal		EG-568
-	-	-	-	81232-2	Sam Jones Blues		-
25	Virginians	-	-	Down South Blues	28592-4		JR-1608
-	R.Henderson	-	-	Struttin' Blues	28300-8		EG-276/JR-732
26	Cotton P.	-	-	11428/31	Just Hot		JR-350
-	-	-	-	11432/4	Shufflin' Mose		-
-	R.Henderson	-	-	It Won't Be Long Now	12018		EG-276/JR-732
-	B.Smith	-	-	81237-3	Graveyard Dream Blues		EG-568/JR-1439
-	-	-	-	81238-1-2-3	Blue Bessie		-
-	-	-	-	81241-3	Cemetery Blues		-
27	V.McCoy	-	-	Mistreatin' Daddy	12029		EG-409/JR-1023
-	-	-	-	Wish I Had You	12032		-
-	O.M. 5	-	-	81242-2	Walk, Jenny, Walk		JR-1188
-	-	-	-	81243-2	Last Night On The Back Porch		-
-	B.Smith	-	-	81244-1-2-3-4	-Take Your Time		EG-568/JR-1439
-	-	-	-	81245-1-2-3	-Sweetie Went Away		-
28(?)	Van Eps	-	-	Grace And Beauty	70341		JR-1588
-	-	-	-	The Oriole	70342		-
27(?)	M.Jackson	-	-	Deceitful Blues	70343		EG-315/JR-810
-	-	-	-	If Anybody Here Wants A-	70344	-Real Kind Mama	-
28c.	Samuels	-	-	5276-2	Sittin' In A Corner		JR-1354

1923-cont'd

1921-cont'd			<u>Ajax</u>	<u>Bar</u>	<u>Col</u>	<u>OK</u>	<u>Pm</u>	<u>Voc</u>	
Sep	Eva Taylor	NY		Irresistible Blues		71910-A			EG-638/JR-1533
-	-	-		Irresistible Blues		71910-C			- / -
-	-	-		Jazzin' Babies Blues		71911-B			- / -
late	Cox	Chi		Blue Monday Blues			1486-1-2		EG-143/JR-352
-	-	-		I Love My Man Better Than I Love Myself			1487-1-2-4		- / -
-	-	-		Ida Cox's Lawdy Lawdy Blues			1488-1-2-3-4		- / -
-	-	-		Lawdy Lawdy Blues			1488-4		- / -
-	M. Moore	-		Treated Wrong Blues			1489-3		EG-478/JR-1093
-	-	-		Muddy Water Blues			1490-4		- / -
-	Cox	-		Moanin' Groanin' Blues			1493-2-3-4		EG-143/JR-352
-	-	-		Chicago Bound Blues			1496-1-2-3-4		- / -
-	Powers	-		Play That Thing			1502-1		JR-1245
-	-	-		Play That Thing			1502-3		-
-	-	-		Play That Thing			1502-4		-
-	Cox	-		Chicago Bound Blues			1503-1-2-3-4-5-6		EG-143/JR-352
-	-	-		Come Right In			1504-1-2		- / -
-	Straight	-		Arkansas Blues			1505-2(?)		JR-1509
-	Powers	-		Play That Thing			1505-5(?)		-1245
-	-	-		Play That Thing			1505-6(?)		-
-	Cox	-		I've Got The Blues For Rampart Street			1509-1-2-3-4		EG-143/JR-352
-	Straight	-		Bathing Beauty Blues			1511-3		JR-1509

Oct c.

	H.George	NY(prob)		Hard Trials	----- ?		EG-222
-	-	-	-	What A Time Talking With The Angels	----- ?		-284
-	E.Hicks	NY	-	Mistreatin' Daddy	----- ?		-
-	-	-	-	Save Your Man And Satisfy Your Soul	----- ?		-
-	V.McCoy	-	-	Don't Mean You No Good Blues	----- ?		EG-409/JR-1023
-	-	-	-	Lonesome Daddy Blues	----- ?		-
-	A.Hunter	Chi	-	Experience Blues	1528-1		EG-503/JR-794
-	-	-	-	Sad 'n' Lonely Blues	1529-1-2		-
-	-	-	-	Miss Anna Brown	1530-1-2		-
-	-	-	-	Maybe Someday	1531-1-2		-
-	-	-	-	Graveyard Dream Blues	12048		EG-450/JR-1050
-	1	H.Meyers	NY	Low Down Papa	12051		-
-	-	-	-	81198-4	Don't Never Tell Nobody		EG-577/JR-1447
-	C.Smith	-	-	81250-2	Waitin' For The Evenin' Mail		-
1c.	Samuels	-	-	5290-1	If I Can't Get The Sweetie I Want		JR-1354
-	-	-	-	5292-2	Sobbin' Blues		-
-	Q.R.Snowden	-	-	Deep Sea Blues	71919-D		EG-599/JR-1471
-	-	-	-	Misery Blues	71920-D		-

1923-cont'd

	Col	Gnt	OK	PA	Vic	Voc
Oct 2	Calif. R.	NY		Mama Loves Papa, Papa Loves-70349	-Mama	JR-224
-	-	-	-	An Orange Grove In-	70350 -California	-
-	-	-	-	You Darling You	70351	-
-	C.Smith	-	-	81222-6	Kansas City Man Blues	EG-577/JR-1447
-	-	-	-	81253-2	Uncle Sam Blues	-
3	Ambassadors	-	-	Old Fashioned Love	12062	JR-19
-	Deppe	Rich	-	11629-A-B	Falling	-401
-	-	-	-	11630-A	Congaire	-
-	-	-	-	11631, -A	In The Evening By The Moonlight	-
3c.	Ladd's B.A.	NY	-	8543-A-B	All Wrong	-916
-	-	-	-	8544, -A-B	I've Got A Song For Sale	-
-	T.Wells	-	-	Baby's Got The Blues	70352	EG-705/JR-1671
-	-	-	-	Uncle Sam Blues	70353	-
-	Parker	-	-	Learn To Do The Strut	70355	JR-1210
-	Goosby	-	-	71924-B	I've Got The Blues, That's All	EG-231/JR-627
-	-	-	-	71925-B	Grievous Blues(sic)	-
-	-	-	-	71928-B	'Tain't Nobody's Business If I Do	JR-1698
-	-	-	-	71929-B	New Orleans Hop Scop Blues	-
-	-	-	-	71930-B	Oh Daddy I Blues	-
-	-	-	-	71931-A	All Alone Blues	-627
-	Goosby	-	-	71940-B	-My Man Is Got A Rabbit's Leg(sic)	-
-	-	-	-	----- ?	Goosby Blues	-
-	-	-	-	----- ?	I've Got A Do Right Daddy Now	-
-	R.Crawford	-	-	71945-A	Down On The Levee Blues	EG-147/JR-357
-	-	-	-	71946-B	Lonesome Mama Blues	-
4	R.Henderson	-	-	Every Woman's Blues	12070/1	EG-276/JR-732
-	O.M. 5	-	-	I've Got A Song For Sale	28717-3	JR-1188
-	-	-	-	Tin Roof Blues	28718-1	-
-	B.Smith	-	-	81261-3	Far Away Blues	EG-568/JR-1440
-	C.Smith	-	-	81261-3	Far Away Blues	EG-577/JR-1447
-	B.Smith	-	-	81262-2	I'm Going Back To My Used To Be	EG-568/JR-1440
-	C.Smith	-	-	81262-3	I'm Going Back To My Used To Be	EG-577/JR-1447
5	Garber	-	-	Steamboat Sal	28643-3	JR-552
-	F.Henderson	-	-	Just Hot	12080/1	-711
-	K.Oliver	Rich	-	11632, -A-B-C	When You Leave Me All Alone To Pine	-1166
-	-	-	-	11633-B	Alligator Hop	-
-	-	-	-	11634-C	That Sweet Something, Dear	-
-	-	-	-	11635-A	Zulus Ball	-

1923-cont'd

	Ajax	Br	Col	Ed	Gnt	OK	*Voc
Oct 5	K.Oliver	Rich		Working Man Blues	11636-B		JR-1166
-	-	-	-	Someday Sweetheart	11637, -A-B-C		-
-	-	-	-	Krooked Blues	11638		-
-	-	-	-	If You Want My Heart	11639-B		-

THE COMPLETE CAPITOL DISCOGRAPHY

By D. TOBORG

To enhance continuity we herewith repeat Toborg's preface which appeared in RR 163/4 (part one included Tex's Capitol's from 1942 to 1952) /Ed. LK

What follows is probably the most extensive Capitol Records research that has ever been attempted by anyone. It was put together from the actual work books of Ken Nelson and Lee Gillette shortly before they left Capitol.

When Johnny Bond first contacted me about using the Ritter discography and I wrote him that mine was incomplete because we could not get Capitol cooperation he contacted Bill Boyd at Capitol. Boyd had a complete title listing typed up but we found this to be inadequate. Only the master numbers of the initial releases were noted but not the master numbers of subsequent rerecordings. Bond then went to Frank Jones, a Capitol Vice President in charge of Country/Western releases, in regards to his Ritter Biography The Tex Ritter Story (RR 146/147) and Jones promised Bond Capitol's full cooperation. Ken Nelson and Lee Gillette supplied Bond with their work books and Bond passed Xeroxes on to Ed Tabor and myself. Then began the pain staking job of each of us typing up a list which spanned 30 years of Capitol's history and comparing it. As might be expected there were discrepancies and sessions which were left out. Ed met with Ken Nelson and the result was that most of the discrepancies were resolved.

We have tried to corroborate all release numbers listed in the Nelson and Gillette work books. We have either acquired copies of the releases or checked catalog listings. There were some release numbers listed by both Nelson and Gillette which we have not been able to corroborate and where this occurred we noted this in the sessions where they occurred. There is still work to be done as far as the foreign releases go. Europe is rather easy but now releases are starting to pop up in Japan and I am sure there will be more. At any rate we now know all Ritter titles, recording dates, master and session numbers and we now pass these on. There are a great many unissued recordings, particularly in the juvenile area and, hopefully, Capitol will see fit to issue them some day. Only public response will decide this.

The release numbers have been listed with the 78 RPM recordings first, followed by the 45s, 45 RPM Extended Play, 33 1/3 LP and foreign listings. There are some Capitol prefixes which may need some clarification. The F prefix means the release was in both 78 and 45 versions. T is the monaural LP listing. (S)T means it was released in both monaural and stereo versions. (D)T is Duophonic sound recordings released in both mono and stereo. ST means it was only released in stereo. EAP is the Extended Play code as regards 45 EP recordings. Some of the multi artist LPs have the number of records identified within the prefix. STBB is a 2 record set and STFL is a 6 record set. PROM is the promotional code. I am almost certain that there are promotional releases of all recordings but we have only listed those promotional recordings which have become known to us.

Corrections and additions are welcome especially as far as the Nelson and Gillette unverified release numbers goes.

* * * * *

Johnny Bond passed away on Monday, June 12, in Burbank. He was 63. The completion of the Tex Ritter discography is our sincere tribute to him. (June 12, 1978)

The footnotes on the following research refer to these numbers:

- (1) On Ken Nelson's list unverified by us.
- (2) On Lee Gillette's list unverified by us.
- (3) On Ken Nelson's and Lee Gillette's lists unverified by us.
- (4) We believe this to be an alternate take.

Session 2887
January 16, 1953
Hollywood, California

Tex Ritter with Orchestra

MASTER NUMBER	TITLE
10940	My Woman Ain't Pretty

RELEASE NUMBER
Capitol (F) 2368
Pickwick JM/JS 6059
Pickwick JS 6096
Pickwick PTP 2020
Pickwick PTP 2074
Pickwick P8 267
Pickwick SH 3302
Pickwick 38T 001
Pickwick SH 3307
Pickwick 38T 007
Capitol C-1106 (Canada)

10991	Buffalo Dream
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Capitol (F) 2368
Capitol SKC 11241
Capitol 8X3K 11241
Capitol C-1106 (Canada)
Capitol CL 13890 (England)
Capitol DUO 112 (England)

Session 2884
February 10, 1953
Hollywood, California

Tex Ritter with Orchestra

MASTER NUMBER	TITLE
11016	The Marshall's Daughter

RELEASE NUMBER
Capitol (F) 2475
Capitol T 971
Pickwick JS 6075
Pickwick P8 241
Capitol CL 13944 (England)

11017	The San Antone Story
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Capitol (F) 2475
Pickwick JM/JS 6059
Pickwick PTP 2020

Session 2996
March 31, 1953
Hollywood, California

Tex Ritter with Donald Robertson and Orchestra

MASTER NUMBER	TITLE
11378	One Misty, Moisty Morning
11379	Muskrat
11380	Little Wendy Why Why

RELEASE NUMBER
Capitol 32118 (CAS(F) 3167)
Capitol CJ 128 (England)
Capitol 32118 (CAS(F) 3167)
Capitol CJ 128 (England)
Capitol 32141 (CAS(F) 3202)

Session 3118
August 27, 1953
Hollywood, California

Tex Ritter with Orchestra

MASTER NUMBER	TITLE
11727	Let Me Go, Devil

RELEASE NUMBER
Capitol (F) 2594
Capitol (F) 1698
Capitol SKC 11241
Capitol 8X3K 11241
Pickwick JM/JS 6059
Pickwick PTP 2020
Capitol DUO 112 (England)

11745	The Long Black Rifle
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Capitol (F) 2594
Capitol CL 14177 (England)

Session 3434
December 3, 1953
Hollywood, California

Tex Ritter with Organ by Paul Sells

MASTER NUMBER	TITLE
12106	Lord, Send An Angel
12107	The Red Deck Of Cards

RELEASE NUMBER
Capitol (F) 2686
Capitol C 1271 (Canada)
Capitol (F) 2686
Capitol C 1271 (Canada)

Session 3328
February 18, 1954
Hollywood, California

Tex Ritter with Van Alexander and Orchestra

MASTER NUMBER	TITLE
12340	Brave Man

RELEASE NUMBER
Capitol (F) 2756
Capitol T 971
Capitol C 1305 (Canada)
Capitol CL 14093 (England)
Capitol CP 323 (Australia)

12341	Turn Around Boy
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Capitol (F) 2756
Capitol C 1305 (Canada)
Capitol CL 14093 (England)
Capitol CP 323 (Australia)

12342	Has Anybody Seen My Kitty
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Capitol 32148 (CAS(F) 3208)

12343	Two Little Magic Words
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Capitol 32148 (CAS(F) 3208)

Session 3330
February 18, 1954
Hollywood, California

*Tex Ritter with Organ by Billy Liebert
and Violin by Margie Warren*

MASTER NUMBER	TITLE
12348	The Touch Of The Master's Hand

RELEASE NUMBER
Capitol (F) 3363
Capitol CL 14684 (England)
Capitol CP 1086 (Australia)

Session 3451
May 18, 1954
Hollywood, California

Tex Ritter with Orchestra

MASTER NUMBER	TITLE
12731	Lovely Veil Of White

RELEASE NUMBER
Capitol (F) 2836
Pickwick JM/JS 6059
Pickwick PTP 2020

12732	The Best Time Of All
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Capitol (F) 2836

12733	Your Heart And My Heart Are One
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Unissued

Session 3452
May 19, 1954
Hollywood, California

Tex Ritter with Orchestra

MASTER NUMBER	TITLE
12734	Is There A Santa Claus?

RELEASE NUMBER
Capitol (F) 2957
Capitol C 1405 (Canada)
Capitol CL 14175 England)

(to be continued)

RAGGING the CLASSICS

JOHN SAM LEWIS



JAN KUBELIK and JACQUES THIBAUD
PART ONE - JAN KUBELIK

Both Jan Kubelik and Jacques Thibaud were born one hundred years ago, both were indisputably pioneer recording artists, and both were great violinists. For some time I've been looking forward to the chance to include them because doing so allows me to reproduce my favorite record label design, Fonotipia. Fonotipia, founded in Milan near the beginning of the present century, was, like most Italian labels, heavy on operatic recordings. Since as a rule I don't collect vocal music I have only half a dozen Fonotipia records. The number of instrumental recordings issued by Fonotipia was quite small. The only pianist I know of to have made recordings for the firm, in its early days, was Marie Roger-Miclos. Very little is known about this French pianist, who made ten sides for Fonotipia; she was born in 1862 but I do not have a date of death. By 1910 Fonotipia had recorded three notable violinists, Jan Kubelik, Jacques Thibaud, and Ferenc Von Vecsey (1893-1935), a boy wonder.

The baroque label illustration, showing a winged angel holding a lyre in the left hand and turning the wheel of a hand press with the right, bears a facsimile signature of the artist. Everything about the Fonotipia label suggests a quality product, and in sound the Fonotipias live up to expectations. I regret that Fonotipia did not record more instrumental artists. As it is, instrumental Fonotipias are scarce now.

In the United States pressing and distribution rights were first held by Columbia, later by General Phonograph, which also had American rights to Odeon and is well known to jazz collectors for its Okeh recordings. The Columbia Fonotipias bear the same numerical scheme as their European counterparts, but the Okeh pressings (as they are usually known) utilize a different numbering scheme. One reason why domestic Fonotipia does not turn up often in attics and thrift stores is the odd size. Most are 27cm. (10 3/4 inch), which must have made storage problems for dealers, and a few are 29 cm. (11 1/2") or 35cm. (14"). The latter of course are comparable in size to the vertical Pathes, but Fonotipias were lateral.

Jan Kubelik, apparently the first violinist of international renown to have made commercial recordings, was born in Czechoslovakia and studied with the renowned Otakar Sevcik for six years. He graduated from the Prague Conservatory with highest honors in 1898 and had noteworthy debuts in Prague and Vienna. When he appeared in Paris he was an immediate sensation. Compared to Paganini, who of course had died nearly sixty years earlier, Kubelik found himself pursued by adoring fans much the same way Frank Sinatra was in the 1940s except that Sinatra had to contend with teen-aged girls whereas Kubelik had to fight off grown men and women as well as the teenagers.

Kubelik made his London debut in 1900, though apparently he did not record for G&T until the following season. In 1902 the London Philharmonic Society awarded him its Beethoven medal. He first visited the United States

in 1905 and, together with Maud Powell, was the first violinist to appear in the Victor Red Seal catalog. The 1905 tour was globe-circling. When he visited Australia, Daisy Kennedy, then about twelve years old, camped in his hotel, violin in hand, until Kubelik agreed to hear her. He was so impressed with her talents that he wrote a letter of introduction to Sevcik urging his old teacher to accept Miss Kennedy as a pupil. Daisy Kennedy not only had a distinguished career of her own, she also was married first to Benno Moiseiwitsch, the pianist, and later to John Drinkwater, the playwright and poet. A few years ago Daisy Kennedy was still living in London and may still be alive today.

Side 1:
33 1/2 RPM. One of the pioneer works on early records is Peter G. Hurst's THE GOLDEN AGE RECORDED. Interested almost exclusively in vocal records, Hurst devoted exactly one paragraph out of 175 pp. to violin recordings. According to him "the G&T records by Kubelik reflect the peak of that virtuoso's great popularity when his powers were very great, but they did not survive the cross-over to Fonotipia in 1904, where his playing was better reproduced . . ." If the antecedent of "they" is "powers" I would have to disagree. I think the Fonotipias are of comparable quality to the earlier G&Ts, but when Kubelik retired from the concert stage to raise a family and compose he seemed to have suffered a diminution of his once mighty powers. Kubelik's period of retirement began in 1915. When he returned to the concert stage, his bowing and fingering had suffered, his portamenti were more obvious, and his intonation was less than perfect. In fact, one of my colleagues, Alvin Jett, having heard both Kreisler and Kubelik in the late 1930s, wondered for awhile if any violinist ever played in tune. The next barnstorming virtuoso violinist to hit Dallas back then was Nathan Milstein, who did--and still does--play in tune. Alvin was reassured.

If Kubelik's concert career was eclipsed after his 1915 retirement, his career as a family man was enhanced. Eventually he fathered seven professional musicians. By far the most famous is Rafael Kubelik, the conductor, who made recordings with the pre-World War II Czech Philharmonic and after the war did some outstanding recordings with the Chicago Symphony for Mercury. The younger Kubelik, now principal conductor of the Bavarian Radio Symphony, is still adding to his recording laurels. Although Rafael Kubelik's principal instrument was the violin, he accompanied his father during the latter's last American tours. Kubelik had settled in California in the 1930s, but just before the war began he returned to his native Czechoslovakia where he died in 1940.

Jan Kubelik's recorded discography takes up more than three pages in James L. Creighton's DISCOPEDIA OF THE VIOLIN. We can roughly separate his recording career into four segments: (1) the G&T period, 1901-04; (2) the Fonotipia period, 1904 to c. 1910; (3) the Victor-HMV period, c. 1910 to c. 1914; and (4) the Czech Ultraphon period of the 1920s or 1930s. The record collector is most likely to run across those from the third period and least likely to find those from the fourth. I have never seen or heard any of the last which were issued on German Telefunken and Czech Ultraphon or Supraphon. Most of the G&Ts are extremely scarce too because they were usually deleted a few months after issue. Kubelik and Joseph Joachim were the only violinists in early days to have achieved red label status on G&T, but eventually he and Joachim were demoted to the black label and some of Kubelik's early recordings remained in the catalog for several years. These are not rare.

Jan Kubelik made two recordings with no less a singer than Nellie Melba, and on Victor at least he received equal billing. That certainly must indicate Kubelik's status at the time, for when Madame Melba toured even musicians like Joseph Szigeti and Ferruccio Busoni, who toured with her, were simply called "assisting artists." One Kubelik-Melba collaboration was an American recording of the Bach-Gounod "Ave Maria." The other, recorded in England, was an aria from Mozart's THE SHEPHERD KING. Both were issued on Victor's 89000 series. Kubelik was one of the few instrumental artists to appear on Victor's highest priced Red Seal.

Not only did Kubelik record the Drdla "Serenade" for G&T and Victor, he also made it for Fonotipia. Creighton reports several takes of the Fonotipia version involved, all issued on Fonotipia 39193. The earlier matrix seems to be Xph 284, takes 2 and 4; the later is Xph 4307, take 4. My copy of 39193 seems to be Xph 284-1, not reported in Creighton. And if that is correct we apparently have four separate takes. At any rate, Jim Creighton issued Xph 284-4 on his own label, Masters of the Bow MB 1001, and my 78 copy is definitely different from the reissue.

CLYDE BERNHARDT

A NOSTALGIC TRIBUTE TO MUSICAL AMERICANA

Reminiscences of Musical Artist

CLYDE BERNHARDT

(1905 to 1946) PART FOUR as told to BERTRAND DEMEUSY



FATS WALLER, DAVE NELSON, JAY McSHANN, CECIL SCOTT, LUIS RUSSELL,
CLAUDE HOPKINS and DUD BASCOMB..

I forgot to tell you that when I was playing with the Billy Fowler Band in the Winter and Spring of 1933, we had lots of jobs with Fats Waller. We played four jobs in one week at the Astor Hotel on Broadway and 44th Street. Another week, we went to four different ballrooms. The Band was billed as "Fats Waller and Band, under the direction of Billy Fowler". We had Gus Aiken, Jack Butler, Cliff Bryant (tp), Leslie Carr (first as); Herbert Johnson, Blunt and sometimes Walter Wheeler (ts); Arthur Gibbs, then Victor Sharkey Egbert (p); Lionel Nipton (b); Herbert Cowens (dr); Clarence Holiday was playing guitar when I joined the band in the fall of 1932. Butler, Cowens and Carr were featured in the band. That Orchestra was one of the best in New York for playing shows.

To get back to my 1942 period, after we finished the two weeks with Fats he told me that when they started out again in the middle of September, 1942, he would like me to join the band as the third trombone player, because both he and Mr. Kirkby liked my playing in the section and they hoped I'd become a steady member. I told Fats that I would let him know later should I decide to join the band.

After I came back to N.Y.C. I went into the Savoy Ballroom again with Dave Nelson for the first week in August, we played for two weeks and on the other stand was Jay McShann and his hell-fired Band. Jay's Orchestra would cut every band that came into the Savoy, including Edgar Hayes, Dave Nelson, Lucky Millinder, and Erskine Hawkins. That Orchestra was Hell on Wheels, they couldn't play a show, but they were one of the greatest ballroom orchestras in the World. Edgar Hayes and Erskine Hawkins had very good bands, but they couldn't do nothing against McShann. I sure did like that Orchestra!

Jay McShann asked me if I would join his Orchestra when I'd finished my two weeks with Nelson and I accepted his offer. The line-up included Bernard Buddy Anderson (first trumpet); Bob Merrill, Orville "Piggy" Minor (tp) (Bob and Piggy were featured on the jazz solos whilst Buddy played the straight parts); Joe Baird, Lawrence "Frog" Anderson and myself (tb) (Baird and I were featured); John Jackson, Charlie Parker (as); Freddie Culliver (ts); Jimmy Forrest (featured ts); Alva "Beau" McCain (brt); later Joe Evans joined the sax section; Leonard Enois (g); Eugene Ramey (b); Gus Johnson (dr). The recording ban was on at the time I was playing with McShann. I really don't know if any of the Broadcast Programmes were put on record, but I never made any wax with McShann's Big Band. In January, 1943, though, Jay, myself, Charlie Parker, Gene Ramey and Gus Johnson made some test records in the Nola Recording Studios. Charlie and Mr. Nola were involved in a big argument and the session was spoilt, but I heard that some Company in Europe obtained those tests from Eugene Ramey and released them.

At the end of the Summer, 1943, I joined the Cecil Scott combo at the Ubangi Club in NYC, it included Kenneth Roane, Henry Goodwin (tp), Clyde Bernhardt (tb), Frank Powell, Alfred Campbell (as), Cecil Scott (ts), Frank O'Ethridge (p); Thomas Barney (b); Hal Austin (dr).

In the Spring of 1944, I had an offer from Luis Russell, whose band were set for a Southern Tour with the Deep River Boys and Lil Green. We returned to NYC around the latter part of June and made many dates at the Apollo then onto St Louis' Plantation for a three week stay. We also opened the Zanzibar, NYC, for eight weeks backing Ella Fitzgerald and the Ink Spots. The line-up was: Howard Callender, Chester Boone, Snookum Butler (tp), Clyde Bernhardt, Luther Brown (tb), Charlie Holmes, Chester Grimes (as); James "Buddy" Payne (as); Taft Chandler, Jessie Powell (ts); Howard Robertson (brt); Luis Russell (p); Alfred Hall replaced by Gene Ramey, then Barney Richmond (b); Eric "Country" Henry (dr).

I started to play with Claude Hopkins' Orchestra on the 1st of November, 1944 and I remained with him until January, 1945. He had to cut his big band down to six pieces and just used the big orchestra two nights a week to play the show at the Zanzibar Cafe to relieve the other out-fit in the club. Kenneth Roane (first trumpet played the straight solo numbers), John Letman (2nd tp and featured jazzman), Lamar Wright (3rd tp and featured jazzman); James Whitney (1st tb); Clyde Bernhardt (2nd tb); Sandy Williams (3rd tb) (the trombone solos were played by Williams and Bernhardt); Joe Garland (ts,cl); Skippy Williams (ts,cl); Pinky Williams (bar & 3rd as), I can't remember the names of the other two saxophone players; Claude Hopkins (p); John Brown (b); Wilbur Kirk (dr). Scoville Brown (as) played in the band, as well, at different times.

After leaving the Hopkins' band, I worked with the Dud Bascomb Orchestra. Dud was the leader and his brother Paul was featured and co-leader. The personnel included: Dud Bascomb (ldr, featured tp); Larry Sarno (white first tp); two other coloured trumpet players whose names I can't remember; James Whitney (1st tb); Clyde Bernhardt (2nd tb); Steve Pulliam (3rd tb) (he was very good playing the jazz solos, really exciting!); Bill Swindell (1st as, also a first class soloist); Dave McRae (brt sax and manager of the band); Johnny Hartzfield (featured on tenor sax, he played a different style to Paul Bascomb); Sammy Banks (dr). I can't remember the names of the other musicians in the band.

(to be continued) (Bernhardt Discog 1934 to 1945 by David Griffiths, next!)

16066 to 16133 (CONCLUDED)
That's it George!!! We made it!!!!
1133 Champions... Wow!
Will there be more....?????



George Blacker's

Parade of

"CHAMPIONS"

1925 - 1930

For your ref: 15001-15753 in RR69/70; 15754-15875(171/2);
15876-15929 (173/4 - this issue also has DATING info);
15930-15990 (175/6); 15991-16065 (177/8)+++++

ARTIST (PSEUD+ UNMASKED+)

(cont'd from 177/178)

CATALOG NUMBER	MASTER NUMBER & TAKE	TITLE	ARTIST (PSEUD+ UNMASKED+)
16066	GEX 2763A GEX 2764	Moonlight on the Colorado Good Evenin'	Tom & Jerry(Reese & DaSilva) do.
16067	GE 16683A GE 16678	Thing-a-Ma-Jig Oh Yeah	Billy Cullen do.
16068	GEX 2747A GEX 2748A	Carry Me Back to the Mountains// Oklahoma Charlie	Robison & Luther do.
16069	GE 16916A GE 16917A	Ravin's of the Ravens -- Pt. 1// do. - Pt. 2	Rufus & Rastus do.
16070	GE 16769 GE 16851A	Massa's in de Cold Cold Ground// Little Log Cabin..etc Heel Toe Polka/Can't Catch a Nigger	The Yellow Jackets(Y.J. Trio) do.
16071	GE 16901A GE 16906A	You'll Find Her with the Angels// The Lightning Express	Asparagus Joe(Pie Plant Pete) do.(do.)
16072	GE 16838B GE 16837	The Tramp I Had But Fifty Cents	Jerry Ellis(Jack Golding) do.(do.)
16073	GE 16879A GE 16883A	Hobo Bill's Last Ride Train Whistle Blues	Gene Autry do.
16074	GE 16698 GE 16693	You Can't Keep a Good Man Down// I'm Always Out of Luck	Murphree Hartford Quartette do.
16075	GE 16553 GE 16554A	The Hand Car Yodel Down in Arkansas	Inke Baldwin(Bill Cox) do.(do.)
16076	GE 16462A GE 16463A	Till We Meet Again I'm Forever Blowing Bubbles	Hutchens Family Trio(John & Alma do.(do.) // McGhee & Frank Welling
16077	GE 16800 GE 16799	Old Time Melodies - Pt. 1 do. - Pt. 2	The Show Boat Boys do.
16078	GE 16663 GE 16664	Hallelujah All the Way I Am Coming Home	The Welling Trio do.
16079	GE 16862B GE 16861	Monkey Blues Everybody's Man is Mine	Alura Mack do.
16080	GE 16726 GE 16725A	Milk Man Blues Gypsy Women Blues	Iva Smith do.
16081	GE 16578 GE 16579	Saturday Night Rub Pig Meat Strut	Hokum Boys do.
16082	GEX 2770A GEX 2769	Sing Something Simple Lucky Seven	Paul's Novelty Orch. do.
16083	GE 16888E GEX 2753	Little White Lies Just a Little Closer	Stan Stanley & his Orch. Elmer Grosso & his Orch.
16084	GE 16889A GEX 2760B	I Remember You from Somewhere// Pick Yourself Up	Stan Stanley & his Orch. Ernie Golden & his Orch.
16085	GN 17053A GN 17054B	You Darlin' You're the Sweetest Girl This//do.	Michael Hauer & his Orch. Side of Heaven
16086	GEX 2777A GEX 2778A	Go Home and Tell Your Mother If I Could Be with You(One Hour Tonight)	Ernie Golden & his Orch. do.
16087	GN 17052 GN 17051	Don't Tell Her What's Happened// to Me In Memory of Me	Howard Hafford do.
16088	GEX 2762 GEX 2718A	Confessin' that I Love You Where Can You Be?	Tom & Jerry(Reese & DaSilva) Tommy Laughlin
16089	GEX 2775A GEX 2774A	I'll Be Blue Just Thinking of You I Still Get a Thrill	Chick Bullock do.
16090	GEX 2749A GEX 2750A	Never Leave Your Cal Too Long// Leave the Purty Gals Alone	Carson Robison do.
16091	GS 17010 GS 17011A	Guitar Glide Kalua Medley	Flada Bros. do.
16092	GS 16946 GS 16945	Repasz Band March Sharpshooter's March	McGuire & Herkamp do.
16093	GN 17021 GN 17023A	The Old Grey Mare Horsie, Keep Your Tail Up	Lew Childre do.
16094	GE 16841A GE 16840B	I'm Lonely and Blue On My Way to Lonesome Valley	Cliff Carlisle do.
16095	GE 16244 GE 16246	The Little Green Valley The Dying Ranger	The West Virginia Rail Splitter(The do.(do.) // Arkansas Woodchopper)
16096	GE 16717A GE 16723A	Cowboy Yodel Hobo Yodel	Gene Autry do.
16097	GE 16932A GE 16933	A Sailor's Plea Indiana Pal of Mine	Keese & Bodine(Howard K. & Loy B.) do.(do.)
16098	GE 16614A GE 16618A	The House at the End of the Lane Two Little Girls in Blue	Enos Wanner & Mrs. W.(Mr. & Mrs. W.C. Childers) Enos Wanner(W.C. Childers)
16099	GS 16937 GS 16938A	Missouri is Calling I'm Always Dreaming of You	Jimmy Long & Cliff Keiser do.
16100	GE 14539 GE 14531	The Glory Land Way Singing on the Journey Home	Goodman Sacred Singers(McDonald do.(do.) // Quartette)
16101	GE 16198 GE 16021A	I Surrender All Whosoever Surely Meaneth Me	Hutchens Bros.(McGhee & Welling) do.(do.)
16102	GN 16970 GS 16977	You've Got What I Want Borrowed Love	Irene Scruggs do.
16103	GN 16965A GN 16976	I'm Long Gone Ornery Blues	The Scare Crow & Lena Matlock The Scare Crow
16104	GN 16996 GN 16998	Mama Keep Your 'Yes Ma'am' Clean Everybody Got Somebody	Walter Cole do.
16105	GEX 2790A GEX 2789A	The Kiss Waltz When I Close My Eyes and Dream//do.	Elmer Grosso & his Orch. do.
16106	GEX 2772A GEX 2771A	Looking for the Lovelight in the Dark The Wedding of the Birds	Paul's Novelty Orchestra do.
16107	GEX 2776A GEX 2766A	My Baby Just Cares for Me I'm Yours	Ernie Golden & his Orch. Sam Lanin & his Orch.(The Univers- ity Orch., S.L., dir.)
16108	GN 17065C GN 17064B	Along the Highway of Love I Like a Little Girl Like That//do.(do.) // Melody Boys)	Johnny Walkup's Orch.(Jack W. & his do.(do.) // Melody Boys)
16109	GS 17164B GS 17162	Slappin' the Bass Rockin' Chair	Bud Richie & the Boys do.
16110	GN 17055 GN 17057	Somewhere in Old Wyoming Beneath Montana Skies	Brooks & Ross do.
16111	GEX 2773A GN 17050	When the Organ Played at Twilight By All the Stars Above You	Chick Bullock Howard Hafford
16112	GS 17028 GS 17027	Shoo the Hoodoo Away Mississippi Miss I Miss You	Don-Hall-Rose Trio do.
16113	GN 17077 GN 17078	Honey Stay in Your Own Back Yard That Little Gray Mother of Mine	Jack Turner do.
16114	GS 17098B GS 17094	Little White Lies By Bye Blues	South Sea Serenaders(Hawaiian do.(do.) // Variety Entertainers)
16115	GS 17031A GS 17033A	Glide Waltz Zenda Waltz	Green's String Band do.
16116	GN 17042A GN 17043A	Fox Chase Wild Geese	Ted Gossett's Band do.
16117	GS 16939A GS 16934A	That's Why I Left the Mountains Watching the Clouds Roll By	Jimmy Long do.
(N.B.: The regular use of the "GE" prefix to Richmond masters was dropped at GE 16933, issued on 16097-B. Thenceforward, the prefix varied between "GN" and "GS", with a few simply marked "N". The "N" prefix appears to have been used consistently from N 18055 onward. What, if any significance this change had is unknown to me. - GB)			
16118	GE 16899A GE 16900	Good Old Turnip Greens Roving Gambler	Asparagus Joe(Pie Plant Pete) do.(do.)
16119	GE 16880A GE 16878	Dust Pan Blues Texas Blues	Gene Autry do.
16120	GE 16660 GE 16676A	School Days Tie Me to Your Apron Strings Again	The Welling Trio do.
16121	GN 17074 GN 17075	Working So Hard Travelin' North	Fletcher & Foster do.
16122	GE 16195 GE 16196	Down the Lane to Home Sweet Home// I'm Drifting Back to Dreamland	Hutchens Bros.(McGhee & Welling) do.(do.)
16123	GEX 1281B GEX 1280A	O Come All Ye Faithful Silent Night, Holy Night	Champion Sacred Quartet(Gennett do.(do.) // Sac. Qt.)
16124	GEX 1304 GEX 1411B	Star of the East O Holy Night	Baer & Moeller Charles Harrison
16125	GN 17002A GN 16992A	Can't Get Enough Try That Man of Mine	Clara Burston do.
16126	GN 17152 GN 17153	Snake Hip Twirl Homeward Bound	Willie Dukes do.
16127	GN 17058 GN 17060	Up the Country Weary Blues	Barbecue Joe & his Hot Dogs(Wingy do.(do.) // Mannone's Orch.)
16128	GEX 2796A GEX 2788A	Always in All Ways Sweet Jennie Lee!	Sam Lanin & his Orch.(The Univers- ity Orch., S.L., dir.) Elmer Grosso & his Orch.
16129	GN 17170 GN 17169	I'm Doin' That Thing In My Heart It's You	Bus Widmer & his Orch. do.
16130	GEX 2794A GEX 2795A	Oh Why Something to Remember You By	Sam Lanin & his Orch.(The Univers- ity Orch., S.L., dir.)
16132	GEX 2826 GEX 2827A	Loving You the Way I Do Nine Little Miles from Ten- Tennessee	Paul's Novelty Orchestra do.
16133	GN 17323B GN 17322A	Three Little Words I'm Ticked Pink with a Blue- Eyed Baby	Jack Walkup & his Melody Boys do.
(N.B.: The mss. cited above replaced mss. GN 17265B and GN 17264A respect- ively, according to the catalog listing. The decision to use the remakes appears to have been made well ahead of the release of the record, as the ledger gives no evidence that the earlier masters were issued at all.) At this point we conclude the Champion listing. More may follow in the future. We thank you, George Blacker, for a job well-done!			

Modern Eyes-zing Signature records

MASTERS LISTING
by BOB PORTER

(continued from
RR 177/8)

PART FOUR



MASTER #	TITLE	ARTIST
697	TEA LEAVES	Alan Dale
698	JUST BAIVE	Alan Dale
699	MY HAPPINESS	Alan Dale
700	JUST BECAUSE	Bill George
701	YOU GO TO MY HEAD	Bill George
702	SCHEDAY (YOU'LL WANT ME TO WANT YOU)	Aqua String Band
703	YES, WE HAVE NO BANANAS	Aqua String Band
704	THE MOUNTAINS AIN'T MOUNTAINS ANYMORE	Johnny Engro Orch.
705	THE BATHTUB RAN OVER AGAIN	Johnny Engro Orch.
706	MARY LOU	Johnny Engro Orch.
707	DOOLES DE DO	Johnny Engro Orch.
708	LEAD, KINDLY LIGHT	Wilson Woodbeck
709	ABIDE WITH ME	Wilson Woodbeck
710	THE LORD'S PRAYER	Wilson Woodbeck
711	BLESS THIS HOUSE	Wilson Woodbeck
712	SCANDALIZED MY NAME	Wilson Woodbeck
713	HONORI HONORI	Wilson Woodbeck
714	LOVE AIN'T NO GOOD	Jeri Sullivan
715	COWBOY JAMBREE	Jeri Sullivan
716	YOU'VE BEEN SO GOOD TO ME DADDY	Jeri Sullivan
717	LOST MY BABY	Jeri Sullivan
718	REGULAR MAN	Jeri Sullivan
719	I WISH I HAD A PENNY	Jeri Sullivan
720	THE J. WHITE BLUES	Jeri Sullivan
721	I HADN'T ANYONE TILL YOU	Jeri Sullivan
722	BABY, WON'T YOU PLEASE COME HOME	Jeri Sullivan
723	DREAM HOUSE	Jeri Sullivan
724	THERE'S A SMALL HOTEL	Jeri Sullivan
725	LET'S DO IT	Jeri Sullivan
726	A SERENADE IN BLUE	Ray Eberle
727	WHEN THE RED, RED ROBIN COMES BOB BOB	Ray Eberle

731	GLORIA	Ray Anthony
732	OH! MOON	Ray Anthony
733	LONDON BRIDGE IS FALLING DOWN	Ray Anthony
734	HORA STACCATO	Alan Schackner
735	WHEN DAY IS DONE	Alan Schackner
736	EL CUMBANCEERO	Alan Schackner
737	BY THE FIRESIDE	Alan Schackner
738	MY BABY LIKE BE BOP	Anita O'Day
739	SABER DANCE	Liberace
740	TIOC TIOC	Liberace
741	I DON'T CARE	Liberace
742	SEPTEMBER SONG	Liberace
743	LIBERACE BOOGIE	Liberace
744	TEA FOR TWO	Liberace
745	TWELFTH STREET RAG	Liberace
746	MALAGUENA	Liberace
747	TRAMCUI	Liberace
748	TEMPTATION	Liberace
749	WHITE CHRISTMAS	Liberace
750	SERVANT'S PRAYER	Negro Spiritual Group
751	SAVOR DON'T PASS ME BY	Negro Spiritual Group
752	JUST A CLOSER WALK WITH THEE	Negro Spiritual Group
753	DRY BONES	Negro Spiritual Group
754	MY GOD CALLED ME ONE MORNING	Negro Spiritual Group
755	I'M GOIN' FIND MYSELF A RESTING PLACE	Negro Spiritual Group
756	JESUS PRAYED FOR YOU AND I	Negro Spiritual Group
757	UNCLOUDY DAY	Negro Spiritual Group
758	MOVE UP A LITTLE HIGHER	Negro Spiritual Group
759	THINKING OF A FRIEND	Negro Spiritual Group
760	DOES JESUS CARE	Negro Spiritual Group
761	LORD IS MY SHEPARD	Negro Spiritual Group
762	MOTHERLESS CHILD	Negro Spiritual Group
763	PRECIOUS LORD	Negro Spiritual Group
764	AMAZING GRACE	Negro Spiritual Group
765	ONE MORNING SOON	Negro Spiritual Group
766	YES I WANT TO REST	Negro Spiritual Group
767	SWEETEN THROUGH THAT CITY	Negro Spiritual Group
768	ONE GOD	Negro Spiritual Group
769	THINKIN' OF A FRIEND	Negro Spiritual Group
770	YOUR MOTHER IS YOUR FRIEND	Negro Spiritual Group
771	WHEN THE GATES SWING OPEN	Negro Spiritual Group
772	THE LITTLE WONDER CHURCH ON THE HILL	Negro Spiritual Group
773	THE WORLD IS NOT MY HOME	Negro Spiritual Group
774	WARSAW CONCERTO	Liberace
775	RITUAL FIRE DANCE	Liberace
776	LIBERACE BOOGIE	Liberace
777	BEGIN THE BEGUINE	Liberace
778	I LOVE THE NAME OF JESUS	Negro Spiritual Group
779	UNDERNEATH THE ARCHES	The Westonsians
780	EVERY DAY I LOVE YOU	The Westonsians
781	HAIR OF GOLD	The Westonsians
782	COOL WATER	Ralph Willis
783	JUST A NOTE	Ralph Willis
784	CHURCH BELLS	Ralph Willis
785	TROUBLE DON'T LAST	Ralph Willis
786	SHAKE THAT THING	Ralph Willis
787	TALK ON TALKERS	Negro Spiritual Group
788	USE ME LORD IN THY SERVICE	Negro Spiritual Group
789	YOU GOTTA RUN	Negro Spiritual Group
790	I'M A PILGRIM	Negro Spiritual Group
791	JESUS HAD TO PRAY	Negro Spiritual Group
792	JESUS PUT THE SEAL OF HEAVEN ON MY SOUL	Negro Spiritual Group
793	SOON ONE MORNING	Negro Spiritual Group
794	THE LORD'S BEEN GOOD TO ME	Negro Spiritual Group
795	BLESS THE LORD	Negro Spiritual Group
796	LET'S BREAK BREAD TOGETHER	Negro Spiritual Group
797	THAT'S HOW I FOUND THE LORD	Negro Spiritual Group
798	SURGERY	Eddie Davis
799	LOCKJAW	Eddie Davis
800	AFTERNOON IN A DOGHOUSE	Eddie Davis
801	ATHLETE'S FOOT	Bill Darango
802	GOING BACK TO WASHINGTON	Bill Darango
803	DID YOU EVER SET TO THINKIN'	Bill Darango
804	SISIE BEE	Bill Darango
805	I AIN'T GONNA MARRY	Bill Darango
806	I'M NOT ASHAMED TO BE A WITNESS	Negro Spiritual Group
807	I KNOW IT WAS THE BLOOD	Negro Spiritual Group
808	WHAT COULD I DO WITH THE LORD	Negro Spiritual Group
809	PEACE IN THE VALLEY	Negro Spiritual Group
810	I MUST TELL JESUS	Negro Spiritual Group
811	WHAT A FRIEND	Negro Spiritual Group
812	AIN'T IT GOOD NEWS	Negro Spiritual Group
813	HE'S MY ROCK	Negro Spiritual Group
814	JESUS IS JUMPIN'	Negro Spiritual Group
815	I GOT IT BAD & THAT AIN'T GOOD	Negro Spiritual Group
816	DARK CORNERS	Negro Spiritual Group
817	BLUES MR. BRIM	Negro Spiritual Group
818	FROG & MUEL	Ben Webster
819	SPANG	Ben Webster
820	DOCTOR KEETS	Ben Webster
821	PARK & TILFORD BLUES	Pete Turner
822	PETE TURNER BLUES	Pete Turner
823	LITTLE MAN BLUES	Pete Turner
824	MAKING A FOOL OUT OF ME	Arthur Prysock
825	I'LL ALWAYS BE WITH YOU	Arthur Prysock
826	JELLY JELLY	Arthur Prysock
827	ALL OF ME	Negro Spiritual Group
828	ROCK ME IN THE CRADLE	Negro Spiritual Group
829	THAT'S ALL	Negro Spiritual Group
830	PACKING UP TO SEE KING JESUS	Negro Spiritual Group
831	HOW MANY TIMES	Negro Spiritual Group
832	GOIN' ON WITH THE SPIRIT	Negro Spiritual Group
833	NEW BORN AGAIN	Negro Spiritual Group
834	FAMILY REUNION	Negro Spiritual Group
835	I'LL BE SATISFIED	Negro Spiritual Group
836	SOMEBODY'S KNOCKIN' AT YOUR DOOR	Negro Spiritual Group
837	STANDING IN THE SAFETY ZONE	Negro Spiritual Group
838	LIVING HUMBLE	Negro Spiritual Group
839	PRAY	Negro Spiritual Group
840	THE THINGS WE DID LAST SUMMER	Negro Spiritual Group
841	RAINING THE BLUES	Negro Spiritual Group
842	UGLY WOMAN BLUES	Negro Spiritual Group
843	TAKE ME	Negro Spiritual Group
844	I LOVE THE NAME OF JESUS	Negro Spiritual Group
845	THE WORLD IS NOT MY HOME	Negro Spiritual Group
846	THE LITTLE WONDER CHURCH ON THE HILL	Negro Spiritual Group
847	WHEN THE GATES SWING OPEN	Negro Spiritual Group
848	YOUR MOTHER IS YOUR FRIEND	Negro Spiritual Group
849	THINKIN' OF A FRIEND	Negro Spiritual Group
850	PILGRIM OF SORROW	Negro Spiritual Group
851	LORD IS MY SHEPARD	Negro Spiritual Group
852	MOTHERLESS CHILD	Negro Spiritual Group
853	DOES JESUS CARE	Negro Spiritual Group
854	PRECIOUS LORD	Negro Spiritual Group
855	AMAZING GRACE	Negro Spiritual Group
856	ONE GOD	Negro Spiritual Group
857	SWEETEN THROUGH THAT CITY	Negro Spiritual Group
858	YES I WANT TO REST	Negro Spiritual Group
859	ONE MORNING SOON	Negro Spiritual Group
860	NEW JERUSALEM	Negro Spiritual Group
861	MY TIME HAS COME	Negro Spiritual Group
862	I DON'T KNOW WHY I HAVE TO CRY	Negro Spiritual Group
863	HANDWRITING ON THE WALL	Negro Spiritual Group
864	VALENTINE POLKA	Original Polka Band
865	WALTZ OF THE FOREST	Original Polka Band
866	MOONBEAM POLKA	Original Polka Band

914	DANCERS OF POLKA	Original Polka Band
915	HUSIA SUSIA POLKA	Original Polka Band
916	KOHANKA POLKA - SPARE POLKA	Original Polka Band
917	BALLROOM POLKA	Original Polka Band
918	BAR ROOM POLKA	Original Polka Band
919	DADDY'S PROMISE POLKA	Original Polka Band
920	THE TWIST & TURN CHERIE	Original Polka Band
921	TWO CLARINETS POLKA	Original Polka Band
922	OPHIE POLKA	Original Polka Band
923	WHEN I'M WITH YOU	Batt Maison
924	THE GLORY OF LOVE	Batt Maison
925	THE FIG LATIN WAY	Batt Maison
926	TEACH ME TO LOVE	Batt Maison
927	TAMARA	Batt Maison
928	OH HOW I MISS YOU TONIGHT	Batt Maison
929	WHITE CHRISTMAS	Liberace
930	CLAIRE DELUNE	Liberace
931	DOO DE DOO ON AN OLD KAZOO	Alan Dale
932	BELLA BELLA MARIE	Alan Dale
933	TARA TALARA TALA	Alan Dale
934	JOHNNY LONG OPENING	Johnny Long
935	MY GOOD LORD HAS BEEN HERE	Negro Spiritual Group
936	THERE, WHY DON'T YOU PRAY	Negro Spiritual Group
937	JESUS, I'LL NEVER FORGET	Negro Spiritual Group
938	JUST CAN'T STAY AWAY	Negro Spiritual Group
939	I JUST ROSE TO TELL YOU	Negro Spiritual Group
940	GOIN' TO WAIT ON THE RISING SUN	Negro Spiritual Group
941	IF I COULD LOVE ONLY YOU	Eddie Constantine
942	AM I A FOOL	Eddie Constantine
943	LOHESME LANE	Eddie Constantine
944	BY A CAMPFIRE	Eddie Constantine
945	AFTER THE BALL	Eddie Constantine
946	RIC NIGHTS	Eddie Constantine
947	YOU'RE TOO DANGEROUS CHERIE	Eddie Constantine
948	IF YESTERDAY	Eddie Constantine
949	A MILLION MILES AWAY	Alan Dale
950	WAITING FOR THE ROBERT E. LEE	Alan Dale
951	GIVE ME THE MOONLIGHT	Alan Dale
952	VAMPIR	Alan Dale
953	WATCH OUT (WHAT'CHA TRYIN' TO DO)	Johnny Long
954	GOSSIP	Johnny Long
955	U.M.I. WALTZ	Johnny Long
956	U.M.I. SPIRIT	Johnny Long
957	WITHOUT YOUR LOVE	Johnny Long
958	THE ABBA DABA SONG	Johnny Long
959	BIG ROCK CANDY MOUNTAIN	Johnny Long
960	MINE	Johnny Long
961	MAYBE IT WILL TURN TO LOVE	Eddie Constantine
962	BE GLAD	Eddie Constantine
963	COMME-CI, COMME-CA	Eddie Constantine
964	NO ORCHIDS FOR MY LADY	Eddie Constantine
965	THE LOVELIEST TIME FOR LOVING	Eddie Constantine
966	BOULEVARD OF DREAMS	Eddie Constantine
967	CROP STICKS	Ray Bloch
968	JOANNE	Ray Bloch
969	I THINK OF YOU WITH EVERY BREATH	Ray Bloch
970	SOMEDAY	Ray Bloch
971	CRUISING DOWN THE RIVER	Ray Bloch
972	LADY OF SPAIN	Ray Bloch
973	BLUE SKIRT WALTZ	Ray Bloch
974	ANITA'S BOP	Johnny Long
975	JEANINE I DREAM OF LILAC TIME	Johnny Long
976	I CAN'T MAKE YOU	Freddie Miller
977	I CAN'T REMEMBER	Freddie Miller
978	ROW, ROW, ROW	Freddie Miller
979	YOU'RE JUST A LITTLE DIFFERENT	Freddie Miller
980	TIME & PLACE	Original Polka Band
981	ANNIE DID IT WRONG	Original Polka Band
982	YOU'VE GOT TO MAKE SOMEONE HAPPY	Ray Bloch
983	SKATING	Ray Bloch
984	SMALL TOWN	Ray Bloch
985	THE OLD REFRAIN	Ray Bloch
986	AIN'T WE GOT FUN	Mac Perin
987	THE SARDINE HAD A WHALE OF A TIME	Mac Perin
988	YOU	Jimmy Saunders
989	MY TREASURE	Jimmy Saunders
990	OH MARGUERITE	Jimmy Saunders
991	TILL WE MEET AGAIN	Ray Bloch
992	HI NEIGHBOR	Ray Bloch
993	THE FRENCH MARCH	Ray Bloch
994	HINDUSTAN	Ray Bloch
995	HORA STACCATO	Ray Bloch
996	HARLEM NOCTURNE	Ray Bloch
997	RIDE THE MAGIC CARPET	Ray Bloch
998	THIS IS HEAVEN TO ME	Ray Bloch
999	I SEE YOUR FACE BEFORE ME	Lily Ann Carol
1000	IF WE COULD BE A-L-O-N-E	Lily Ann Carol
1001	LET GEORGE PLAY IT	Lily Ann Carol
1002	WAY MARIE	Lily Ann Carol
1003	LAZY RIVER	Lily Ann Carol
1004	PLAY A SENTIMENTAL TUNE	Lily Ann Carol
1005	WHEN MY DREAMBOAT COMES HOME	Ray Bloch
1006	NATIONAL EMBLEM MARCH	Ray Bloch
1007	SOMEBODY ELSE IS GETTIN' IT	Jimmy Saunders
1008	DEEP IN A DREAM	Ray Bloch
1009	OLD FOLKS	Ray Bloch
1010	THE FISHING SONG	Lily Ann Carol
1011	MATRIMONY	Lily Ann Carol
1012	SOMEBODY STOLE MY GAL	Jimmy Saunders
1013	WALKIN' WITH THE BLUES	Jimmy Saunders
1014	MY SILENT LOVE	Julian Dash
1015	CREAMIN'	Julian Dash
1016	GOIN' ALONG	Julian Dash
1017	SING YOU SINNERS	Delores Hawkins
1018	I'M IN THE MOOD FOR LOVE	Delores Hawkins
1019	DOWN IN THE DEPTH ON THE 90TH FLOOR	Delores Hawkins
1020	THE HORSE & BUGGY RAY AWAY	Ray Bloch
1021	MY BILL	Ray Bloch
1022	LONG MOAN	Julian Dash
1023	I LIKE MOUNTAIN MUSIC	Ray Bloch
1024	BEFORE YOU GO	Ray Bloch
1025	SWEET JENNIE LEE	Alan Dale
1026	I'VE GOT MY LOVE TO KEEP ME WARM	Eugenie Baird
1027	GALWAY BAY	Larry Douglas
1028	MY DARLING, MY DARLING	Larry Douglas
1029	LAVENDER BLUE	Larry Douglas
1030	POWDER YOUR FACE WITH SUNSHINE	Eugenie Baird
1031	RED ROSES FOR A BLUE LADY	Larry Douglas
1032	CRUISING DOWN THE RIVER	Ray Bloch
1033	PAR AWAY PLACES	Eugenie Baird
1034	FOREVER AND EVER	Jeffrey Clay
1035	AGAIN	Francie Lane
1036	LADY OF SPAIN	Ray Bloch
1037	BLUE SKIRT WALTZ	Ray Bloch
1038	YOU, YOU, YOU ARE THE ONE	Jeffrey Clay
1039	I LOVE YOU SO MUCH IT HURTS	Jeffrey Clay
1040	SO IN LOVE	Jeffrey Clay
1041	ALWAYS TRUE TO YOU IN MY FASHION	Francie Lane
1042	CARELESS HANDS	Eugenie Baird
1043	BETWILDERED	Bernie Leighton
1044	A ROSEWOOD SPINET	Larry Douglas
1045	WHILE THE ANGELS WAS RINGING	Larry Douglas
1046	"A" YOU'RE ADORABLE	Ronnie Desauville
1047	COMME CI, COMME CA	Ronnie Desauville
1048	YOU'RE SO UNDERSTANDING	Eugenie Baird
1049	ALL RIGHT, LOUIE, DROP THE GUN	Eugenie Baird
1050	NEED YOU	Eugenie Baird
1051	I DON'T SEE ME IN YOUR EYES	Larry Douglas



728	WE JUST COULDN'T SAY GOODBYE	Ray Eberle
729	EASY RIDE	Ray Eberle
730	BYE BYE BLUES	Ray Anthony

To add some more additional information to Creighton's compilation, the Fiorello-Randegger "Caprice No. 28 in D" was also issued on Opera Disc 70584. Unfortunately, I could not get a clear reproduction of the title on my copy of Opera Disc 70584. Opera Disc, by the way, was the first label used by Deutsche Grammophon for exports to the U. S. after the First World War. When the war broke out, DG separated from its British parent, but because the first European Gramophone pressing plant was in Hannover, DG had access to pre-war Gramophone material. Imagine Victor's consternation when DG began exporting the same material at reduced prices that Victor was issuing on Red Seal! Of course Victor soon took legal steps to stop DG's piracy, but not all of the material issued on Opera Disc was pirated by any means. During the First World War Deutsche Grammophon had built up a catalog of its own. However, the Kubelik Fiorello "Caprice" was a pirated recording. About 1923 DG arranged for Vocalion to issue unpirated recordings from Deutsche Grammophon's catalog, and when Brunswick absorbed Vocalion the DG material appeared on Brunswick.

Some of Kubelik's Fonotipia recordings were transferred to British Delta TQD 3035 and Pearl GEM 102. Both LPs are now out of print, but Jim Creighton, who compiled the violin discography, has also issued a Kubelik LP on Masters of the Bow MB 1001. I understand that Darton's in New York, and very likely other import record shops, carry the Canadian MBs. The Kubelik LP offers us ten Fonotipias and eight HMVs including Kubelik's recording of Bazzini's showpiece, "La Ronde des Lutins" (Dance of the Goblins), a hair-raising performance that stands up very well against Ferenc Von Vecsey's later Fonotipia recording of the same piece and Jascha Heifetz's acoustic Victor of about ten years later. In all, MB 1001 gives us a very good notion of the way Kubelik played when he was at or near the top of his form. Of the four Fonotipias on the Pearl LP only two are duplicated on the MB. It's too bad that the Pearl is deleted because it offered us a chance to hear Kubelik play Paganini's "Moto Perpetuo" and Kubelik's countryman's piece, the "Poème" by Zdenek Fibich, a piece Kubelik himself transcribed for violin and piano. This harmless tune was transmogrified into a soppy sentimental hit parade song of the 1940s under the hideous title, "Moonlight Madonna." Needless to say, Kubelik makes a good deal more of the piece than Tin Pan Alley ever thought of doing.

If we assume that the Ultraphons date from the 1920s or 1930s then it may be inferred that Jan Kubelik had a long recording career, perhaps as much as 35 years. Yet all of his recordings are of short pieces except for some excerpts from longer works. One recording is a curiosity, an adaptation for unaccompanied violin of the famous Sextet from LUCIA. Kubelik did this work twice, once for G&T and once for Fonotipia. I have never heard either, but the G&T version was once reissued on a Rococo LP that may still be available. In general, Kubelik's recorded legacy does not give us much of an idea of what he sounded like when he played the major repertory.

-Comments to JOHN SAM LEWIS, Box 19475,
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(to be cont'd with Jacques Thibaud)

CYLINDROGRAPHICALLY YOURS! (cont'd from page 2)

the results. I interpret "sub-master" as a reference to a metal part, not a finished disc. Moreover, even though it is possible to hear the surface noise of the disc on a dubbed Blue Amberol, I think the level of such noise is markedly lower than could be expected even from a new Diamond Disc.

Did you know there's a way in which one can determine what take was used for a given Blue Amberol cylinder? This came as a surprise to me, because I had not known it. One looks for a dot or a number of dots immediately next to the abbreviation "Pat'd" which appears on the edge of the record. Dethlefsen has determined that when two copies of the same cylinder bearing different numbers of dots are played against each other, they sound different in various ways. He infers that one dot indicates take 1, 2 dots take 2 and so on. I wondered whether this method was used on the earlier wax Amberols and two-minute Edison cylinders as well, so I dug out a few of my

Edison cylinders and inspected them. The results were a bit inconclusive, at least as regards the 2-minute records. Some of these had no dots on them at all, but every wax Amberol I checked had at least one of them. Could that mean, alternatively, that a record with no dots is take 1, one dot take 2 and so on? Also, do the dots on dubbed Blue Amberols indicate what take of the Diamond Disc master was used or do they simply show how many attempts had to be made to secure a satisfactory cylinder master? Evidence seems to favor the latter interpretation, because there are a few late 20's Blue Amberols bearing very high take numbers as indicated by the dots. The sound quality of these suggests that they may have been dubbed by electronic reproduction of an electrically recorded Diamond Disc master. The number of dots seems to suggest that a greater number of attempts at dubbing had to be made before a satisfactory master was achieved. I think the matter of the dots wants some more investigation.

The main body of the book is given over to a series of reprints of the slips that were enclosed with most of the Blue Amberols released before October 1914. There are also reproductions of the descriptive matter printed in various monthly supplements and catalogs, and a few odd items from the "Edison Phonograph Monthly", a publication sent to dealers. In short, there is much interesting reading in this book.

However much I enjoyed the book for the technical information presented and the reading matter in the various record slips, I missed one thing: a better layout of the catalog listing. Dethlefsen has confined himself largely to the directly recorded Blue Amberols — both those issued before December 1914 and those issued afterward. For one thing, he does not indicate clearly where the main body of his catalog listing cuts off, and an alphabetical title listing, however complete, is not the ideal means of checking out cylinders. I found myself wishing he'd added a combination numerical listing/index after the style of Dr. Deakins. Furthermore, I regret the omission of any of Deakins' publications from the bibliography at the rear. Surely he must have used them in the compilation of this work!

Since the Deakins material is long out of print (and, I suspect, Sydney Carter's English publications as well), you won't be able to find anything on Edison Blue Amberols anywhere else but in this work of Dethlefsen's. Despite the small shortcomings I've cited, I recommend buying it. I also recommend speedy action in doing so; the first edition is limited to 500 copies, each of them autographed by the author (man, what a case of writer's cramp HE must have!). The book is available only from Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, N.Y. - 11226. The price is \$20.95 postpaid for those who don't subscribe to "Antique Phonograph Monthly" (published by Koenigsberg, by the way, and well worth your attention, as it has discographical and cylindrographical articles in it), \$19.95 to ARM subscribers. Copies of Koenigsberg's "Edison Cylinder Records, 1889-1912" may still be available if you'd like one; ask him. Dethlefsen plans a companion volume on the dubbed Blue Amberols, wherein I hope and expect to see a full listing of the Diamond Disc masters used to produce those Blue Amberols.

I must mention, before I close, that I found only one error of fact in the Dethlefsen tome: he describes the Edison "Kinetophone" cylinder (the monster used for sound movies) as being 5 inches in diameter. I can testify that this is not so; I had occasion about a year ago to handle one of them at the Edison Historic Site (VERY gingerly, I assure you!), and while I didn't get a chance to take exact measurements of it, I did determine quickly that it was smaller than the mandrel adapter I use on my "Electrographophone Jr." for playing the 5-inch "Concert" cylinders. Actually, they're around 4 inches in diameter and about 7½ inches long. I have yet to determine this by actual measurement, but I believe they're grooved at 200 lines per inch, like a Blue Amberol. I KNOW they're made of blue celluloid, with a plaster of Paris filler — again like the Blue Amberols. The discographical bibliography is growing at a commendably rapid rate; now the cylindrographical bibliography is showing signs of renewed health and vigor. Long may it continue!

More and worse to come next issue; watch for it..

(comments to GEORGE BLACKER, 345½ So. Main Street, Cheshire Conn. 06410)

**Looking for the BLACK PATTI and AMERICAN DANCE BAND serials???? They will be in our next issue. Also we are getting the LIBERTY MUSIC SHOP label listing ready for publication, too! We have so much Filling In Discographical letters from our astute readership that we will have to get them lined up for future RRs. Thank you good researchers for your fine erudition....

DIGGIN' THE GROOVES BOB DAVENPORT

from Larry Kiner's AIRCHECK label (P.O. Box 724, Redmond, Wash 98052) comes two very interesting items to lead off this session of DTG's for this issue.

AIRCHECK 35 is Gene Krupa & His Orch. "On the Air", 1944-46. This is the group that opened at the Capitol Theatre in N.Y. in July of '44 with strings, but don't let that scare you because there are also some selections by the Gene Krupa Jazz Trio. Peggy Mann, Lillian Lane, The Escorts and M/C Barry Wood are heard vocally.

On AIRCHECK 30 we find Charlie Barnet & His Orch., with some historic vocals by Kay Starr. These were all done in July and Sept. of '44. - - - By the way, both of these items were done from radios broadcasts and specially recorded for V-Discs.

From JOYCE MUSIC (Box 1707, Zephyrhills, Fla 33599) there are a half a dozen LP's that I think you'll enjoy, so let's get to it right now:

JOYCE LP-1036 is "One Night Stand with Henry King & His Orch. from the Janzen Beach Ballroom and the Roosevelt Hotel in N.Y., both in 1946. Vocals are handled by Joe Chester, Bea Herold and Michael Barton. Of course Henry was always very popular with the hotel dancing crowd.

JOYCE LP-1051 is another in the "One Night Stand" series, this time featuring a band that I always felt was one of the better ones to survive the demise of the big bands. Of course Ralph Flanagan played a lot of stuff in the Miller style, but he always did it so tastefully. And he had the added plus of having one of the better of the big band singers in Harry Prime, who unfortunately is only heard on two tunes here. One other is sung by Hope Dee, and the rest are instrumentals, featuring some fine Ralph Flanagan arrangements.

JOYCE LP-4009 is a "Spotlight" series, with that light shining on three bands. These are Blue Barron (March 29, 1944, with vocals by the 3 Blue Notes, Tommy Ryan and the distinctive sounding Cliff Grass). Then we have Xavier Cugat (Sept. 25, 1944 from Camp McQuade with Del Campo the vocalist, along with Don Rodney). Finally, from Miami on June 1 & Rhode Island June 23, 1944 the sexy Ina Ray Hutton's band, with Ina and Staurt Foster handling the vocal chores.

Now we have three in the "Disco Order" series, leading off with AJAZ-237, Jimmy Dorsey, Vol. 17 (4/29/41-9/2/41). A couple of instrumentals here, but most everything is vocalized by Bob Eberly and Helen O'Connell, and you just can't get much better than that!

Jan Savitt is next with Vol. 10 in his series from 5/5/41-8/4/41. This must have been a period when Bon Bon wasn't around because vocal credits are given to Allan DeWitt, Jack Palmer, and The Toppers. Also some great Jack Pleis and Jan Savitt arrangements on instrumentals.

On AJAZ-246 Bob Crosby & His Band are heard on Vol. 12 in his series, from 4/20/39-9/18/39. Of course the maestro is heard vocally, but there's the added feature of vocals by Helen Ward, Marion Mann and the bluesy Teddy Grace. Not enough for you? Well, the Bob Cats are also featured, and that classic "Boogie Woogie Maxixe" is included.

The long awaited Fall release from Hindsight (P.O. Box 7114, Burbank, Ca 91510) finally rolled in, and it was well worth waiting for, although that was no surprise to me. It's a large release (15 LP's) and because of that space will only permit me to give you a rather brief review, but at least you'll have the pertinent info enabling you to get your orders in to Hindsight for what you want. And so, in numerical catalog order, here they are:

148: Artie Shaw, Vol. 3 (1949) with Helen Forrest and Tony Pastor share vocal honors, with Buddy Rich and Georgie Auld important members of the band.

149: Artie Shaw, Vol. 4 (1949). More of the same.

150: Harry James, Vol. 6 (1947-49). Harry's horn is oh so nice on this one.

151: Freddy Martin (1940): Here's a long over-due item, and yes the fine voice of Clyde Rogers is featured.

152: Johnny Mercer with Paul Weston (1944). Yet another in our "long over-due" category. Besides being one of our all-time great composers, Johnny was always fun to listen to any time.

153: Jimmy Dorsey, Vol. 2 (1942-44). A lot of the content on this one are tunes many of us forgot that JD did. Helen, cute of face and voice is at the mike.

154: Buddy Morrow (1963-64). Another of the post war bands that did its best to keep the big band sound going, and doing it well.

155: Jan Garber, Vol. 2 (1946-47). Until his death a few years back, Jan held one of longest tenures of any bandleader. While not the darling of the hep-cats, you can't knock success.

156: Eddy Howard, Vol. 2 (1945-48). Eddy always had a way with a song, and I never tire of him. This one contains several of his big hits, like "Careless", "Ragtime Cowboy Joe", etc.

157: Stan Kenton, Vol. 5 (1945-47). I must confess I've always like Stan around this period, helped not a little bit by the residence of June Christy in the vocalist chair.

158: Sammy Kaye, Vol. 1 (1940-41). Tommy Ryan and the Three Kaydets do the vocals as Sammy plays ever so smooth!

159: Tiny Hill (1944). A lot of collectors are going to be happy to see this one! Tiny's music and his singing were so much fun!

160: Shep Fields & His New Music (1942). It was about this time that either Shep felt is Rippling Rhythm had run its course, or the critics got to him because this band swung. Call me square, but I still like the old ripples better.

161: Hal Kemp, Vol. 2 (1934). The oldest in this release, and some great old stuff on this one, and Skinny Ennis too. I loved it!

162: Art Kassel (1944). Gloria Hart and Jimmy Featherstone are the singers on this late-ish Art Kassel, but it's a good sound.

Once again, enough can't be said in the way of "thanks" to this super label, not only for the wide range of choice but for the quality of transfer to LP from the original transcriptions.

While I'm certain that most of us would like to see more releases and more frequently from RCA of their revived Bluebird series, I'm equally certain that most of us ARE grateful for what we are getting. As mentioned before the concentration is on the "Complete" series, and the November release brings us Artie Shaw, Vol. IV (1940-41) on AXM2-5572.

If one ever had any doubts as to the clean cut musicianship of this band it is quickly recalled as the needle progresses through the 30 tunes from this period. Anita Boyer is

Diggin' the Grooves

Helen Forrest's replacement in the vocal department and does a fine job on the vocal assignments. Of course there are ample instrumentals, including some by the band within the band, The Gramercy Five.

I'm certainly not ungrateful for what we have been getting with the "Complete" Miller's, Dorsey's, Goodman's and Shaw's, I do hope that the people at RCA dip into that fantastic archive of so many other artists and bring us some of the other artists one day soon. Space doesn't permit me to list all the suggestions, but

from all the letters I get from readers asking me why so and so is not being released, I know that you all have your ideas on this topic.

It appears that this about it for this issue, and I'm sure Len and Bob are heaving a sigh of relief as they try and cram this into the available space allotted to me.

I would like to thank the many readers who do write me at 221 Prune Tree Dr., Healdsburg, Ca 95448 for their interest and kind words, and will always do what I can to answer your questions when you write. (A S.A.S.E. is always appreciated).

If I may add a couple of more lines, I'd like to get in a free plug and remind my readers of the customized tape service I have on reel-to-reel and cassette of the many items from my vast 78 library, etc.

With that I can only say, "so long till next time"

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